THE ART OF TYPOGRAPHY: YOUR COMPLETE GUIDE TO GETTING STARTED WITH TYPE AND FONT DESIGN

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THE Type ISSUE

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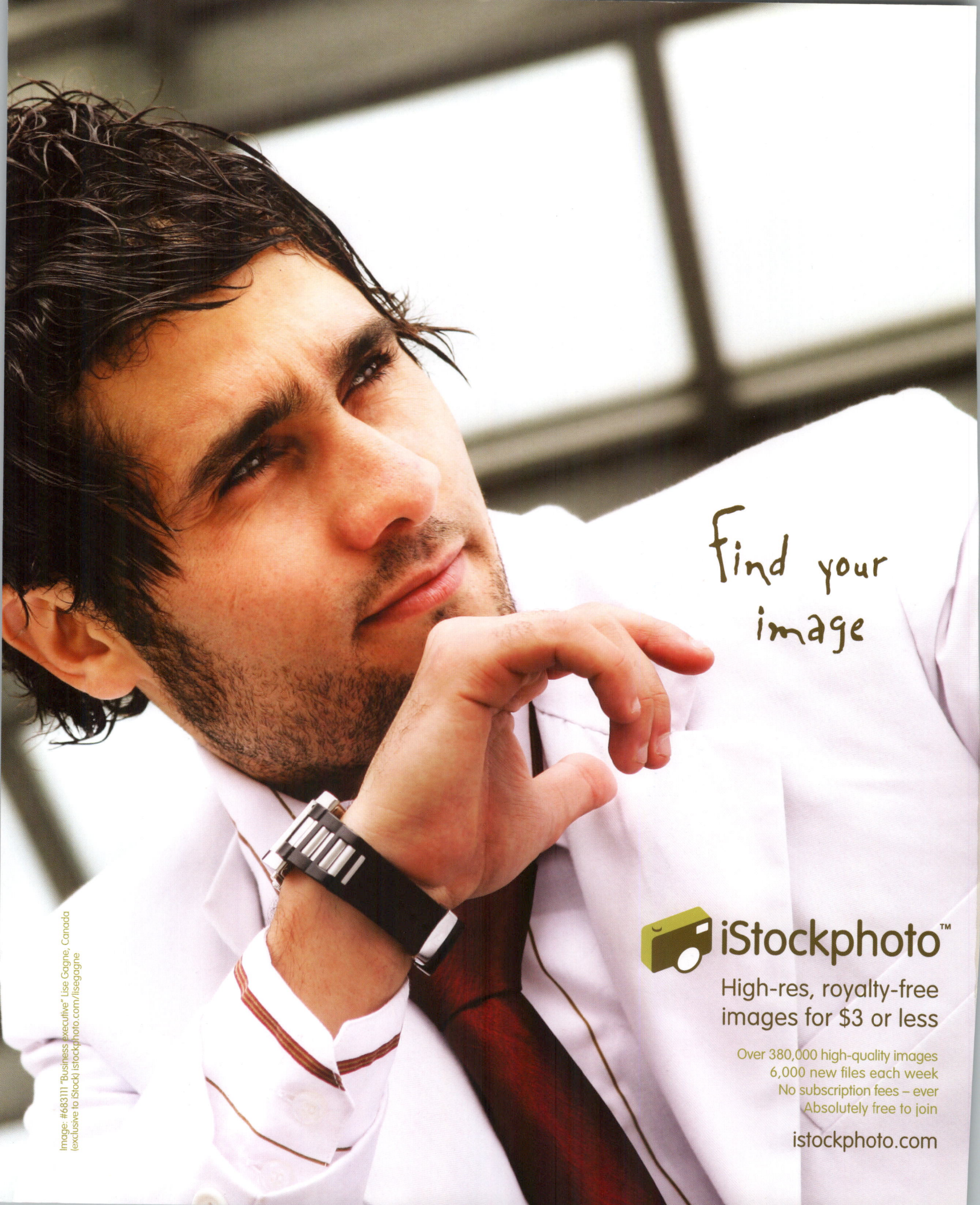
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Welcome

Typography certainly isn't for the impatient designer. No matter how gifted you might be at imagining beautiful new character forms, or how deft at laying out type in exquisitely crafted columns, it's an art that requires patience, understanding and love.

Yet despite its often tedious nature, typography can be one of the most aesthetically rewarding design disciplines. So if you haven't yet discovered its joys, now's the ideal time to get started. Beginning on p18, design agency Identikal will take you through the process of creating an entire font. If you need inspiration, check out some of the latest fonts in our showcase (p6). And if you find you have a knack for it, you could investigate selling your fonts (p52) or perhaps create exclusive custom fonts (p84).

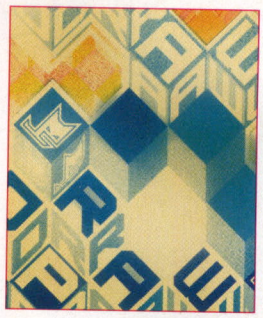
We've also got features on the history of type, the progress of typography on the web, and inspiring profiles of artists such as Alan Kitching. We could go on, but then we don't want to stretch your patience *too* far.

Ed Ricketts, Acting Editor
capeditor@futurenet.co.uk

Expert creatives contributing to this issue include...

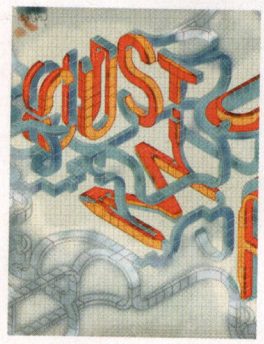
COVER IMAGE
Alison Carmichael & Research Studios

The stunning typography on this issue's cover (and on the special die-cut cover in some regions) was created by Alison, an expert in hand-lettering and much sought after for her calligraphic talents. She has worked with numerous ad agencies and has a seemingly inexhaustible supply of styles. The equally gorgeous background, meanwhile, is the work of the ever-talented Research Studios.
[w] www.alisoncarmichael.com
[w] www.researchstudios.com



Identikal

The Hayes twins come up with the goods once more, producing our four main tutorials on creating a font (beginning on p18) as well as their accompanying illustrations. See the website for more from this illustrious design agency and font foundry.
[w] www.identikal.com



Tim Spencer

Tim Spencer is part of Studiospooky, a design collective which has worked with FatFace, Stride footwear and many others, including the visual direction and overall styling for the launch of the Scissor Sisters by Polydor. See his fantastic illustration for our feature on p84.
[w] www.studiospooky.tv

Neubau

A design collective based in Germany, Neubau is the brainchild of Stefan Gandl. As part of DS, Stefan produced the highly collectible *DSOS1* book in 2001, while his new book of pictograms *Neubau Welt* has just been published. See his illustration for us on page 60.
[w] www.neubauberlin.com

Andrea Tinnes

Andrea is a type and graphic designer based in Berlin. Her work has been featured in several publications such as *Graphic Design for the 21st Century* and several exhibitions including the 22nd Annual 100 Show. See her illustration on our dingbat tutorial starting on p74.
[w] www.typecuts.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on: **[e] capeditor@futurenet.co.uk**

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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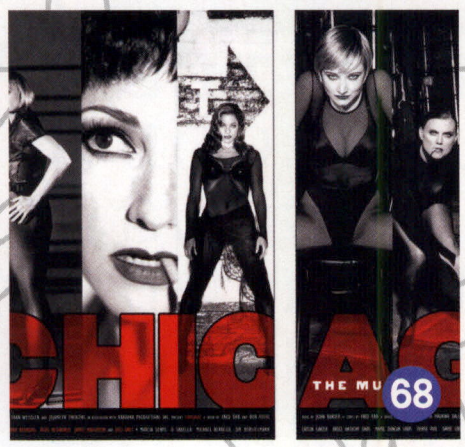

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Our complete guide to visualising, building and outputting your own face

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FontIncluder
Full application for embedding fonts in your documents

Demos
Try out *FontLab, Veenix Font Tools, FontCatalog, Font Creator* and *Fix Fonts Folder*

Fonts
A selection of fonts from top type foundries including MAC Rhino, P22 and FontShop

Typography showcase

Get inspired (and perhaps even a little bit jealous too) with this selection of the latest and most exciting fonts being produced by independent foundries around the world…

Shinntype

Toronto, Canada

Toronto-based, London-born Nick Shinn burst onto the font market in 1994 with the release of his popular and playful Fontesque. Following this success, Nick established ShinnType as a going concern in 1999 and now releases new retail fonts every year.

Nick's work as a type designer, he tells us, is driven by a constant need for experimentation and research. As a result, his output is very eclectic. If he has one consistent theme, it's that the formal qualities of a typeface should "facilitate, stimulate, and inform the typographic layout."

His latest faces do this in a number of ways. The retro-themed Nick and the chunky Alphaville Ultra are set tightly and cry out for reverse leading and compression into artfully configured text blocks. The monospaced Panoptica is tailor-made for concrete poetry and vertical alignment. Handsome Pro is a compact "writing system" with a variety of "pens", enabling the user to vary emphasis while staying within the script genre.

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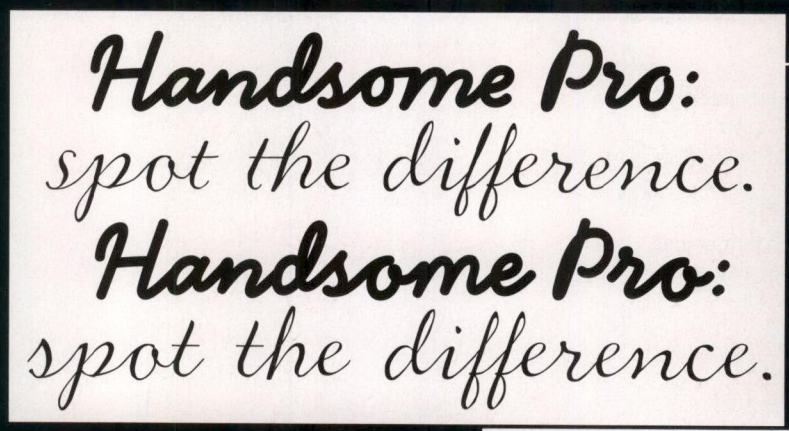
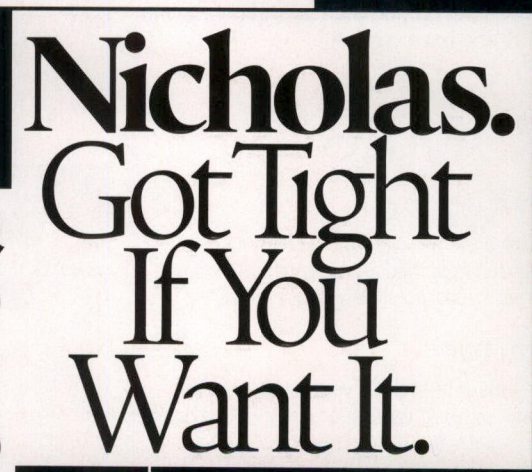
Alphaville Ultra
Nick Shinn is uncharacteristically reticent about this techno-glamorous sans serif font, saying only that it extends his millennium techno family with "precise heavyosity." We're not sure exactly what that means, but we've got a feeling he's hit the nail on the head.



Handsome Pro
This is an OpenType version of the popular Handsome script, using the Contextual Alternates feature to deploy a variety of different glyphs for each character, depending on context, to better simulate the natural appearance of handwriting. There are six styles: extra bold (shown), bold, regular, light, rough, and classic (shown).

Panoptica
A unique invention: a unicase, monospaced alphabet. The basic package includes ten fonts – three weights of a sans serif, and seven different stylistic versions of the Panoptic alphabet: an old style regular and italic, an Egyptian, a rough script, the De Stijl-inspired Doesburg, pixel, and octagonal. Originally designed for setting the extended, constraints-based poem 'Diamonds', by Christian Bök.



Nicholas
Nicholas is described by Shinn as his "paean to the advertising headline styles of the 1970s." This face is designed for exceptionally tight spacing at large sizes. There are four fonts in the package: regular, italic, semi bold and bold. It was developed for the launch of the *Daily Ireland* newspaper earlier this year.

Mark Simonson

Minnesota, USA

American type designer Mark Simonson started his career as a graphic designer and illustrator in 1976. Early on, he worked as an art director on a number of national magazines and other publications including Minneapolis weekly *Metropolis*, in-flight magazine *TWA Ambassador*, Minneapolis broadsheet *Machete*, the *Minnesota Monthly* and the *Utne Reader*.

Mark was Head Designer and Art Director for Minnesota Public Radio and an Art Director for its sister company, Rivertown Trading Company, designing over 200 audio packages, including many by Garrison Keillor.

He has frequently produced lettering as part of his design projects, and in 2000 he opened Mark Simonson Studio, a font foundry specialising in lettering and type design. He has been interested in type design since college and started licensing fonts to FontHaus in 1992. He has more than 110 fonts on the market with more to come. Type design is now the main focus of his activities.

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[w] www.ms-studio.com
[e] mark@marksimonson.com

THE STORY OF
Proxima Nova

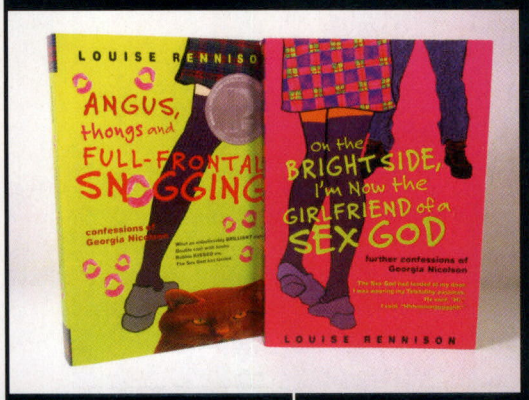
VEXED BUZZ quietly watched Neil *jumping to MARK the surface.* ALL QUESTIONS asked by five watch *experts AMAZED the judge.* JUST KEEP examining every low bid for *ZINC etchings.* MY GRANDFATHER picks up quartz and *valuable ONYX jewels.* GRUMPY WIZARDS make a toxic brew *for the evil QUEEN and Jack.* JEB QUICKLY drove a few extra *miles along the GLAZED pavement.* JARRING EARTHQUAKES broke forty-six windows *as HAZE enveloped the city.* CRAZY FREDERICKA bought many very *exquisite opal JEWELS.* FRED specialized in the job of *MAKING very quaint wax toys.* FABLED READER with jaded, roving eye seized *by QUICKENED impulse to expand budget.* FORSAKING MONASTIC tradition, twelve jovial friars leave their vocation *for a questionable EXISTENCE high on a flying trapeze.* A BIG JULY earthquake confounds a *ZANY experimental vow.* LAZY MOVERS quit hard-packing of *papier-maché JEWELRY boxes.* EBENEZER UNEXPECTEDLY bagged two tiny tranquil aardvarks *with his jiffy VACUUM cleaner.* FOR ONLY $49, jolly housewives made "inexpensive" *meals using QUICK-FROZEN vegetables.* A POPULAR BELIEF is that fornication would be a quick fix *for some OVERZEALOUSLY judicious governments.* ALFREDO JUST must bring very exciting *news to the PLAZA quickly.* BACK IN MY quaint garden jaunty *zinnias VIE WITH flaunting phlox.* FIVE OR six big jet planes *zoomed QUICKLY by the tower.* QUESTIONS OF a zealous nature have *become by degrees petty WAXEN jokes.* NOW IS THE time for quick brown *dogs to jump over the lazy lynx.*

Proxima Nova Family

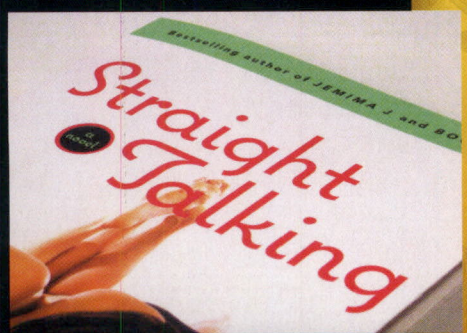
Proxima Sans

© MARK SIMONSON 2005. ALL RIGHTS RESERVED. THIS FONT IS AVAILABLE FROM WWW.MS-STUDIO.COM

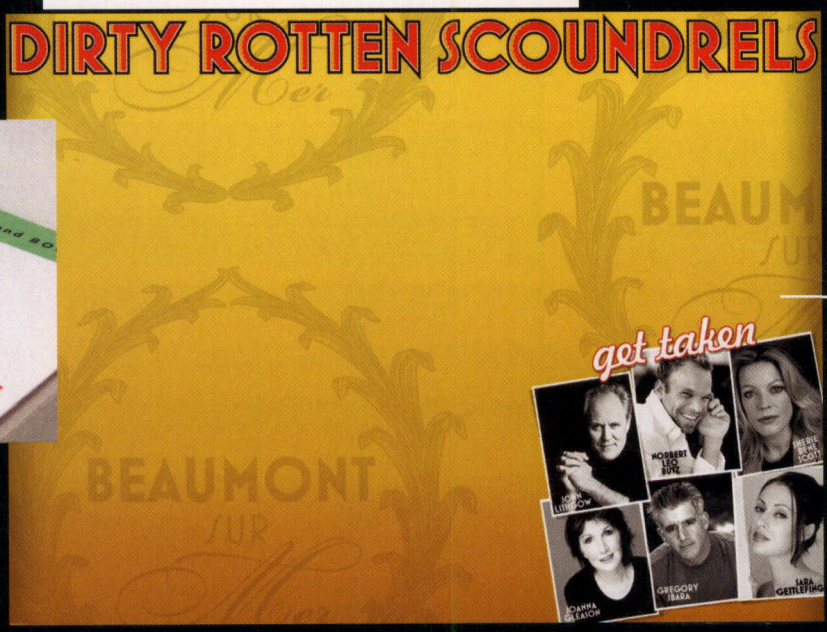
Proxima Nova
This is a 2005 redesign of Mark's 1994 font, Proxima Sans – a hybrid sans serif combining humanist proportions with geometric construction. In addition to refining the design, Mark expanded the character set to 699 characters, including small caps, old style figures, alternate characters and extended language support. He also extended the original three weights to seven in three widths with italics for a total of 42 fonts. Proxima Nova has been released exclusively in OpenType format and has extensive typographic features.


LOUISE RENNISON
ANGUS, thongs and FULL-FRONTAL SNOGGING
confessions of Georgia Nicolson
On the BRIGHT SIDE, I'm Now the GIRLFRIEND of a SEX GOD
further confessions of Georgia Nicolson
LOUISE RENNISON

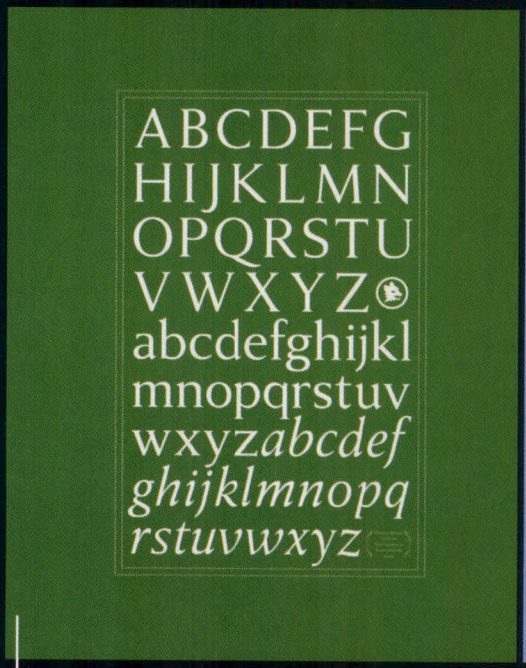
Felt Tip Roman
This 1992 release was based on the designer's own handwriting. The original version was created in 1989 on a whim "just to see what it would look like." It was completed and was the first font Mark released commercially and one of his most popular. Bold and heavy weights were added in 2003.



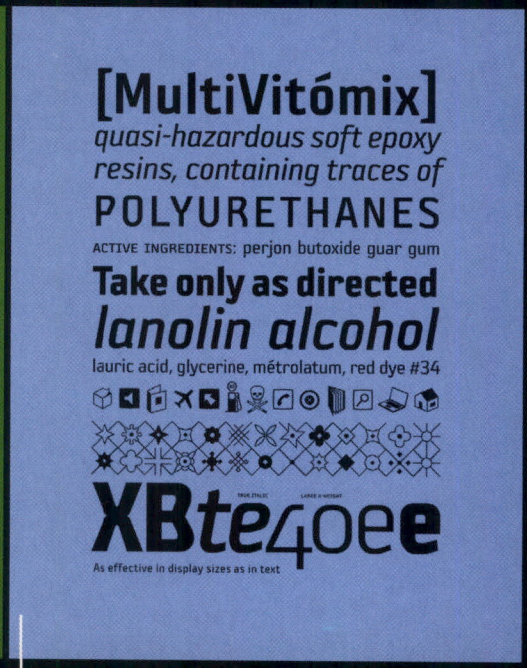
Coquette
Mark says the idea for Coquette has been "stuck in his head" since the early 1990s. This is an upright non-connecting script, combining elements of French script with geometric sans serif typefaces such as Futura or Kabel. It comes in three weights: light, regular and bold.



Mostra
Mostra is a 2001 release and an all-caps five-weight family inspired by Italian Art Deco poster lettering from the 1920s and 1930s. Alternate characters are provided to fine-tune the look, going from more conventional to more stylised letterforms. Some of the characters have two or three different forms which can be recombined freely to get just the right look.



Classico
Classico is intended to be used as body copy in books. The family will carry several weights – regular, italic, bold and small caps – and all of them with according alternates. A set of ornaments will also be included to fulfil extended needs, making a total of nine weights. Classico is still in development but should be commercially available this autumn.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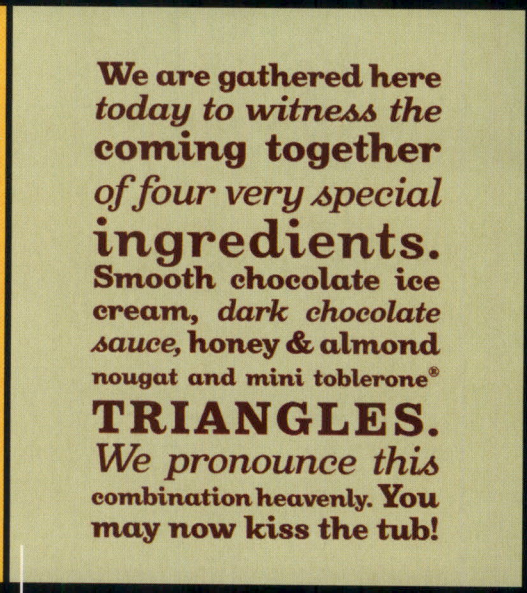
POLYURETHANES
ACTIVE INGREDIENTS: perjon butoxide guar gum
Take only as directed
lanolin alcohol
lauric acid, glycerine, métrolatum, red dye #34
XBte4oee
As effective in display sizes as in text

Sophisto
Released in 2003, this is a successful collaboration between MRF and the PSY/OPS type foundry. The extensive family, which stretches to 21 different styles, is versatile and can be used almost everywhere. Made carefully to fit both text and display solutions, the buttons, images and patterns make it even more useful.

Delicato
The prime goal with 2004's Delicato was to make a strong text face for books and longer texts in general, but to do so in a way that would not exclude the possibilities for use elsewhere. Most text faces carry a basic set of weights such as regular, italic, bold and small caps. MRF has added a medium, alternates and a set of ornaments to make the family complete and versatile.



Oxtail
Elegant Oxtail, first released in 2000, has its roots in the Egyptienne family, which became popular at the beginning of the 19th century. To make the family more unique and personal, 'twists' have been crafted throughout the design. Altogether this family includes medium, medium italic, bold, bold italic, black and black italic.

MAC Rhino Fonts

Stockholm, Sweden

Founded in Stockholm, Sweden, in 2003, Mac Rhino Fonts is the brainchild of designer Stefan Hattenbach – a typographer who has been producing fonts since 1997.

The foundry operates as an independent studio, collaborating with its partners in various disciplines whenever necessary. If it has a mission statement or manifesto, MRF's would be to keep the tradition of producing typefaces with a built-in quality, but at the same time try to find ways of making new and unique designs.

MRF has very much stepped up its type design efforts since 2003 and Stefan tells us this is something he will continue to do, alongside advertising and graphic design work. In most cases, the company's typefaces are available from a variety of vendors including Fountain Type Foundry and Veer Incorporated.

Stefan's Oxtail typeface was used in a recent advertising campaign for ice cream brand Carte D'Or.

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P22
Buffalo, USA

US-based foundry P22 has a long and detailed history. Founded in 1995, the company was set up to answer a question posed by Richard Kegler in an academic thesis on Dada artist Marcel Duchamp: where can you find a font of an artist's handwriting that looks authentic? In 1994, there was no answer to this question, so Richard decided to create his own and came up with his first typeface, Duchamp.

Since then P22 has gone on to develop over 300 fonts, a lot of them bespoke typefaces developed in close cooperation with artists' estates and museums such as the Frank Lloyd Wright Foundation, the Philadelphia Museum of Art, and the London Transport Museum. The company has focused on historically accurate fonts based on handwriting, unique lettering, or other important alphabets that had never previously existed in digital – or even, in most cases, metal – form.

P22 expanded in 2001 with the formation of International House of Fonts (IHOF), a showcase for independent type designers from around the globe, and has recently acquired The Lanston Type Company – a business with a history dating back to 1887.

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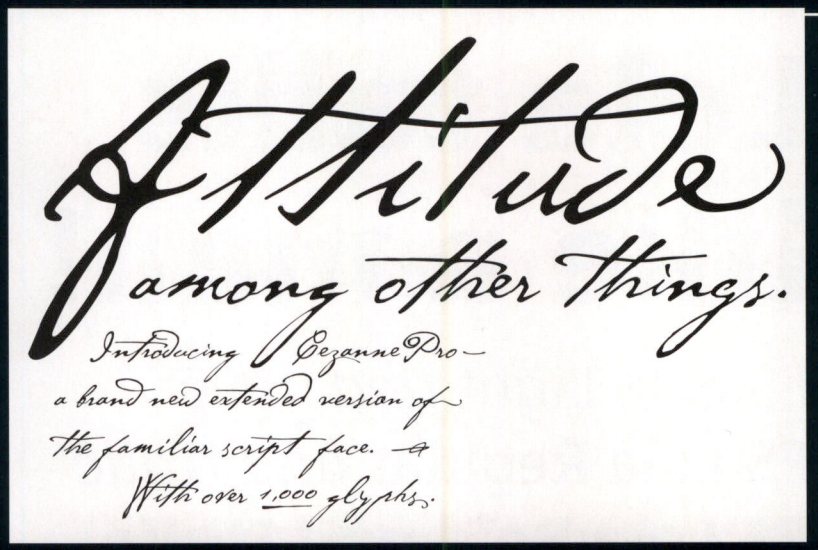
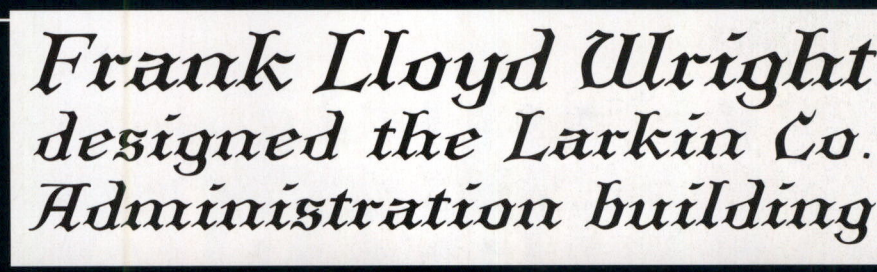
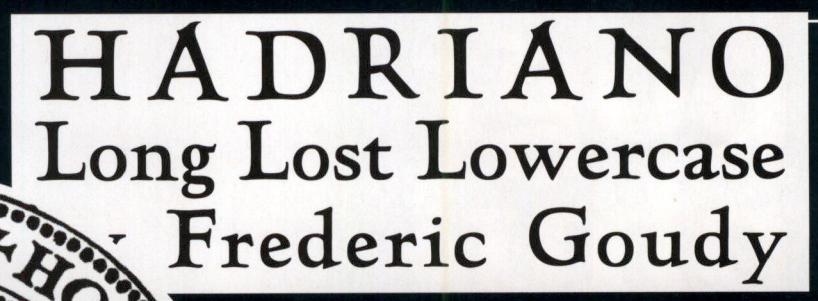


Cézanne Pro
Originally created by Michael Want with assistance from Richard Kegler for the Philadelphia Museum of Art, Cézanne Pro OpenType includes full western and central European character sets and Cyrillic for typesetting in dozens of languages. The font features several types of numerals, ligatures, snap-on swashes and word glyphs. This is a new OpenType font and includes over 1,200 glyphs and 'smart features' that will automatically substitute letter combinations to create a natural handwriting effect.

Larkin
A custom font designed for the LCO Building redevelopment project in Buffalo – an historic soap company warehouse designed by Frank Lloyd Wright. The font is based on the 1900 lettering style used as a logotype for the building's original owners, the Larkin Company. The typeface is unusual because it's essentially a Germanic Blackletter but with many Romanised capital letters, and it also features an italic slant along with some italic lower case traits.





Hadriano
From the historic vaults of Lanston, Hadriano was created from a relief rubbing which type designer FW Goudy made of an inscription he found in the Louvre while on a visit to Paris in 1910. He developed it over the following ten years by adding an upper case alphabet. This digital version of Hadriano features the first release with the original lower case letters as drawn by FW Goudy.

NumismAtic
This set of letters and ornaments is loosely based on a typeface which was offered by the DeVinne Press at the turn of the century. We can speculate from its name that this type was used as a display font to try to equate the look of letters on 15–16th century heraldic cartouches, seals, stamps, medals and other inscriptional lettering. The sample was digitised with an 'antiqued' outline to further enhance this ancient inscriptional theme.

FS Lola
Designed by Phil Garnham, FS Lola is a semi-serif typeface that was born out of the meeting of two distinctly different type styles: the hard slab as your eye enters a letterform and the humanist hand-flick as it leaves. FS Lola is both hard and soft; angular and rounded; edgy but fluent; serious and comical. It's a typeface with a split personality that creates harmonious and ownable words.

Lola talks like a man!

FS Lola Light *and Italic*
FS Lola Regular *and Italic*
FS Lola Bold *and Italic*

Fontsmith
London, England

Jason Smith established the Fontsmith type foundry in the UK in 1997 after several years working at type giant Monotype.

Since then Fontsmith has steadily gained a reputation for producing work which he describes as "very human and full of character, bringing style and personality to the business of crafting 'typographic identity.' " Perhaps best known outside design circles for bespoke typography created for clients such as Channel 4, The Post Office and Powergen, Fontsmith is currently focusing on expanding its library of "fresh and exclusive" downloadable fonts.

Back in the mid 90s, Jason began doing logotype work for some big high street clients and this in turn lead to a series of major corporate commissions. The success of Jason's work for early clients such as Allied Irish Bank and the Belgian energy giant Tractebel convinced him it was time to take the plunge and go it alone. Fontsmith was conceived with a modest dream of "one or two big jobs per year," but as his current client list testifies, things have moved on dramatically since then. In 2002 Jason was joined by Phil Garnham.

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filthy& flexible {typogr ...aphy}

FS Clerkenwell
Designed by Jason alongside Phil Garnham, this font emerged from the explorations of creating a modern Slab Serif. "Our aim was to take inspiration from the architecture and designers in and around Clerkenwell in London," says Jason. "The area has a Victorian feel about it with loads of intricate brick buildings that have been converted into modern bars, restaurants, and offices, sort of traditional with a twist on the inside." FS Clerkenwell is ideal for headline graphics, Jason says: "The fonts are not only eye-catching but also an easy-to-read text face."

Obtain a shapely and curvaceous

bum

FS Albert
Designed by Jason Smith, Albert is a charismatic face with a soft, curvaceous form. A friendly sans serif font that's simple and modern. It's a versatile typeface, available in a wide range of weights, which makes it ideal for use in corporate applications.

FS Sophie
A collaboration between ATTIK and Fontsmith, the FS Sophie typeface is elegant and shapely with an overall feeling of simplicity. "We have achieved curvy lines reminiscent of the female form, the angled edges on certain corners give the font an offbeat feel. FS Sophie's spirited character combines beauty and modernity," Jason tells us.

modern & sexy

PSY/OPS

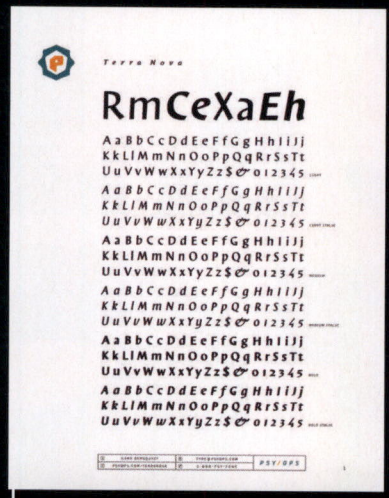
San Francisco, USA

PSY/OPS is a dedicated type design studio based in San Francisco which has been serving major corporations and type foundries, graphic designers and art directors since 1995. The company is primarily known for its original text and display systems which it produces on both a bespoke and commercial basis.

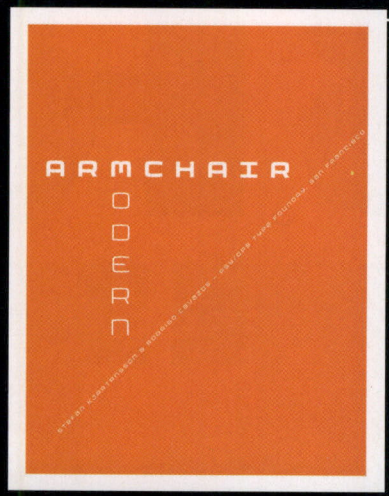
The company aims to set itself apart from rivals through producing typefaces which are "well grounded and technically precise," but which also introduce "something new." The company, which was founded by Rodrigo Xavier Cavazos, is structured as a private studio with a worldwide network of type design and letter arts specialists, and is regarded as one of the best-kept secrets in digital type.

PSY/OPS – short for Psychological Operations – says the concepts for most of the company's fonts "originate on the drawing boards and monitors of historians and experimentalists, dedicated veterans and inspired laymen." Once selected, Rodrigo says, the ideas are "refined, balanced, and perfected by obsessive sets of hands and eyes in a secluded office in downtown San Francisco."

PSY/OPS Type
944 Market Street #504
San Francisco CA 94102
USA
[t] +1 415 896 5788
[w] www.psyops.com
[e] info@psyops.com

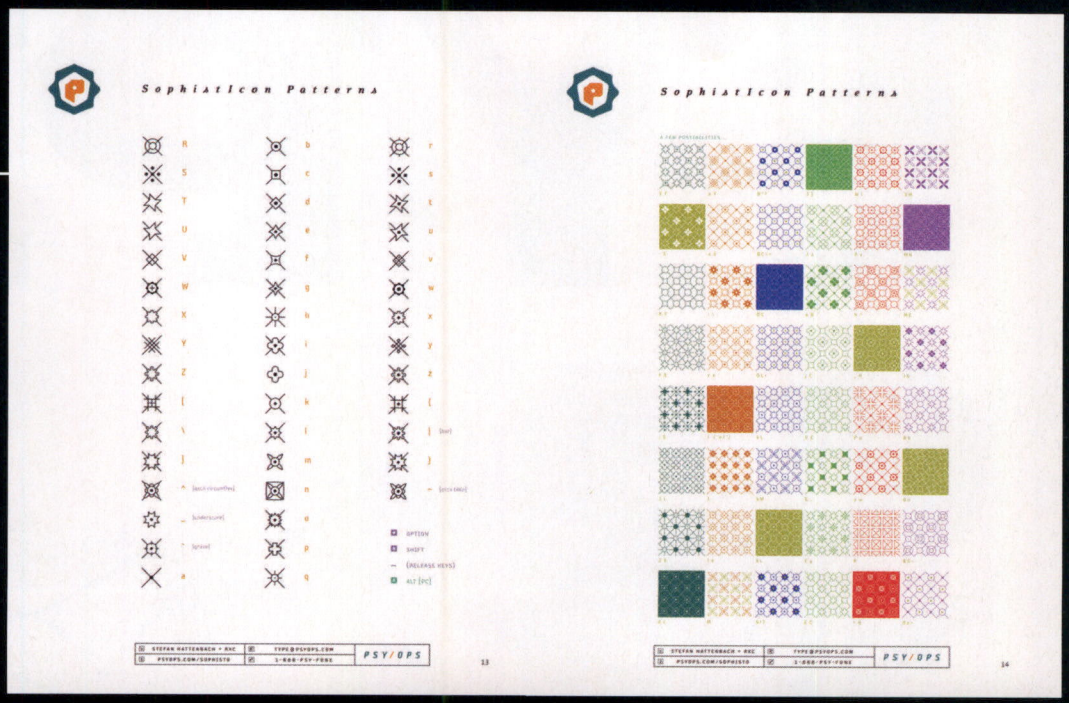


Terra Nova
This is the latest design by Swedish typographic historian and adventurer Lars Bergquist. The design takes its inspiration from an early Christian inscription — in sans serif capitals, of all things — inside the portico of Santa Maria Cosmedin in Rome, a church which was built upon the high alter of Hercules and which has been maintained by a Greek order since the 8th century. The clean, glyphic forms are sorted into three weights plus corresponding italics.

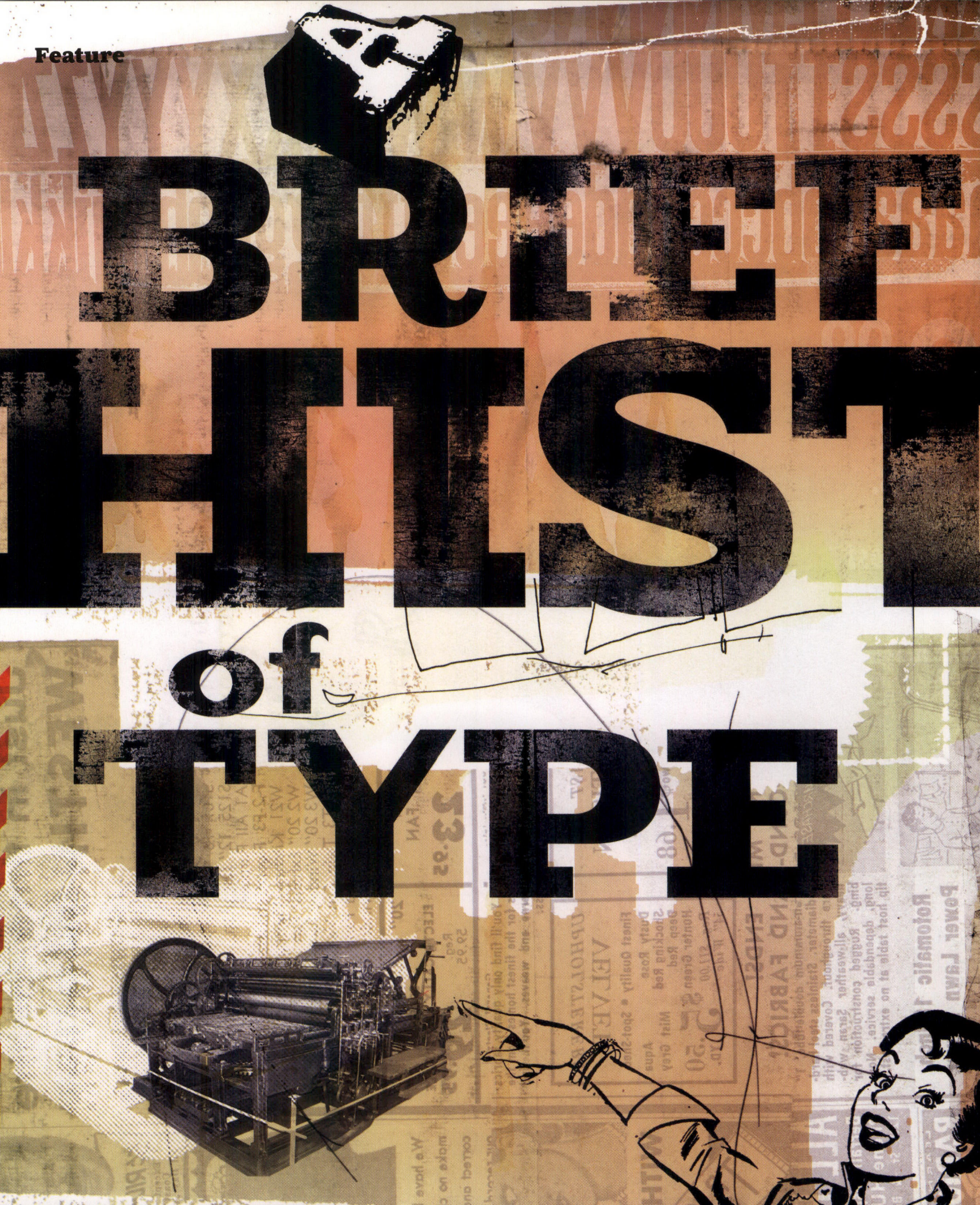


Armchair Modern
This font was created because of designer Stefan Kjartansson's love of modern Scandinavian furniture design. The typeface consists of five fonts, from a delicate mono-filament and scaling to an overstuffed black, with an array of alternate characters for each font. "Growing up in Iceland, I was exposed to Scandinavian modernism from an early age," Stefan says. "My parents had Arne Jacobsen furniture around the house and I was always enticed by the fun shapes and colours."

Aquamarine Titling
This is an exotic and diverse volume inspired by the oeuvre of Nicolas Kis and other sources from Hungary and Eastern Europe. The family consists of 12 titling and decorative fonts including swash, smallercaps, floralcaps, engraved caps, ligatures, ornaments and cameos. Aquamarine was conceived and designed by Hungarian type designer Gábor Kóthay, with editing and family building by RXC.



Sophisto
Sophisto is a sans serif megafamily developed by the Stockholm-based design team Stefan Hattenbach and Rodrigo Xavier Cavazos. "Our goal was to design a functional info-sans that would work well for identity systems, annual reports and data-heavy documents, while not being generic or soft," the two say. The system features an ample weight span and a full complement of extras, including smallcaps, a fraction kit, ordinals, alternates, f-ligatures, pictograms, buttons, pattern tiles, as well as tabular, old-style, upper case and lower-case-lining figures.



BRIEF HIST of TYPE

[illustration] Thomas Schostok [w] www.ths.nu

TORY

The development of modern typography spans 500 years of European history; how can that not be exciting?

For more than five centuries, the history of type has been very closely intertwined with how we see ourselves and how we record our world. The arrival of new technology and new avenues of expression have combined with stylistic concerns to produce a rich and varied story.

Modern type designers have such a deep tradition to draw on that it can easily become overwhelming. Be that as it may, when type designer Dave Lawless of Studio Liddell ([w] www.liddelldesign.com) says, "I don't see how you can become a good typographer without being aware of, and understanding, the history," he speaks for typographers everywhere.

Forms

The letterforms you're reading now have their origins somewhere in the near East, around 5,000 years ago. Printing was developed in China around the fifth century and, a mere millennium later, it arrived in Europe courtesy of Herr Gutenberg.

"The whole thing about the Gutenberg Bible," says Paul Luna, Professor of Typography at Reading University ([w] www.rdg.ac.uk/AcaDepts/lt), "is that you can't read it because it's set in blackletter." In fact, we can't read it because Gutenberg was attempting to replicate the illuminated manuscripts which had up until then been the norm.

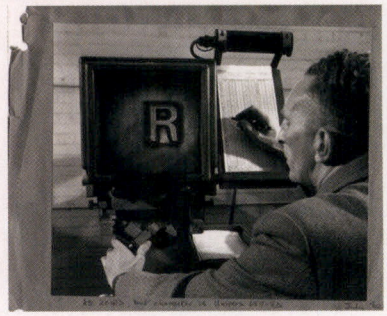
"It looks like the world did immediately before it was printed," continues Professor Luna. "Essentially it looks backward." And backward at this time was not a pretty sight. Nearly half of Europe had been killed by bubonic plague or famine, there was economic stagnation and, of course, war.

But this was also the Renaissance. Leonardo Da Vinci was born in 1452, middle classes began to develop and learning started to become available to the masses in the form of printed books. Of course, in reaction to the growing strength of the Renaissance there was the small matter of the Spanish inquisition and associated self-righteous mayhem, but that's another story.

Type design

Until very recently, producing a new typeface involved a difficult manufacturing process: carving the letters from a metal alloy, then punching them into copper to form a

BRIEF HISTORY of TYP



Right: The history of type design is intimately linked with the development of new technology. The Monotype production process had many critical stages, from drawing office to electrolysis.
Images courtesy of The Type Museum – www.typemuseum.org

Top five typographers

Dave Farey, typographic consultant to *The Times*, narrows down the field...

1. Nicolas Jenson, "whether by luck or judgement, created the first truly Roman typeface in Venice, some time before 1500." That's where we start, not with Gutenberg.

2. Then comes William Caslon, the first serious and successful British type designer and type founder. Caslon inspired many that followed, not least through his popularity in the American colonies of the 18th century.

3. Next, a surprise entry for William Morris, who "led and inspired a revival in many factions of design." The founder of the Arts and Crafts movement of the 1880s brought about an era of private press printing "for the beauty of the printed book and not for profit."

4. Adrian Frutiger, born in 1928, was not alone in embracing the digital age, but his Univers face is a defining moment for modern typography. "Univers," Dave reveals, "was an original design, as opposed to, say, Helvetica, which was a regurgitation of 19th century letterforms."

5. Last but by no means least, we have Zuzana Licko. "Without her ground-breaking reassessment of type design, designers such as Barry Deck, Jonathan Barnbrook and David Carson would have been less likely," explains Dave. Well, that sounds like qualification enough.

mould from which printer's metal would be used to cast the type itself. It was man's work.

The Italian, Francesco Griffo, the creator of the famed 'Bembo' type for a Cardinal of the same name is also credited with producing the world's first italic typeface in 1501. Griffo and his contemporaries were adapting the lettering styles of classical Rome to this new-fangled printing process, laying down a pattern which was repeated until the arrival of the industrial revolution.

Although the technology changed hardly at all, type design really got going during the 16th and 18th centuries. Names such as Garamond, Caslon and Baskerville sprang into action supplying the rapidly expanding army of printers with typefaces which have endured till the present day (though not in metal form).

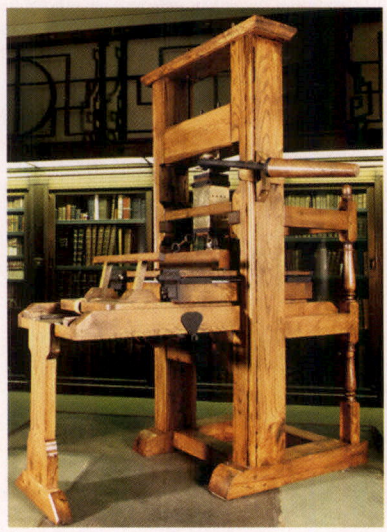
> "Go through decades of *The Times* and it looks the same. It's quite depressing" **Paul Luna**

Modernity ahoy!

Though an important time for print, the 19th century is, reveals Paul Luna, "generally thought not to be a terribly interesting field." The reason is simple: driven by the rapidly expanding market for newsprint, the type designers' main aim was one of standardisation. "You can go through decades of *The Times* and it looks the same. It's quite depressing."

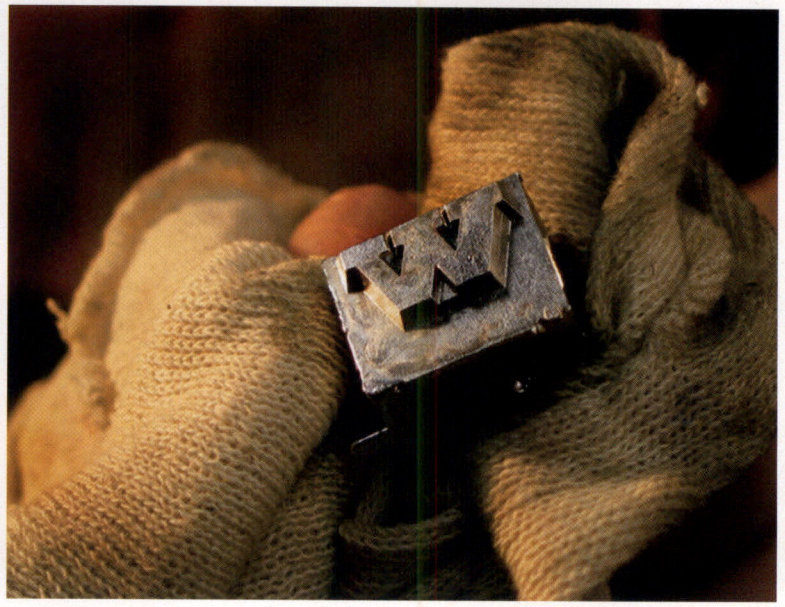
Oddly, at the same time as the regularisation of newsprint, the rise of display type was charging in exactly the opposite direction. Where advertising billboards were concerned, the bigger and bolder the better. "The common feature," thinks Professor Luna, "was that they were unconstrained by the past. They were like the Forth Bridge and Crystal Palace. No one asked 'How did the Romans do it?'"

Sans serif typefaces began their steady ascendancy during this period. British type founder William Caslon is credited with one of the first. Caslon is a good example of what makes the history of type interesting, believes Dave Farey, typographic consultant to *The Times* (**[w]** www.housestylegraphics.com). "When the mass emigration to America took place, the only typeface they took with them was Caslon, so all the early



Right: An early printing press and The Gutenberg Bible. Before the emergence of lithographic printing techniques into the mainstream, all printed material, from Gutenberg onwards, relied on the ink being forcibly pressed into the paper.
Images courtesy of the British Library.

# of TYPE



Top left: Before the arrival of digital and photographic printing techniques, the job of scaling any kind of printed item was a serious problem. Typefaces were generally only produced in the sizes they were actually needed.

Left: The final print block was produced from a mix of tin, lead and antimony called printer's metal. There was a trade-off between ease of production and physical resilience.

Images copyright Andra Nelki and the Type Museum.

American documents, like the Declaration of Independence, were set in Caslon."

Bauhaus

"The next big thing," says Paul Luna, "was this curious art movement called Art Nouveau." Suddenly artists decided that they should be able to integrate their work with text and have it printed. "Something seemed to snap," adds Paul. "Suddenly it became possible for people to design letterforms which had no relation to things that went before it."

The end of the 19th century and the start of the 20th saw the emergence of well-known typographers such as Eric Gill, Paul Renner and Jan Tschichold. It also saw the First World War. Emerging from this period we have what has been characterised as the Bauhaus school of type, in which sans serif typefaces blossomed.

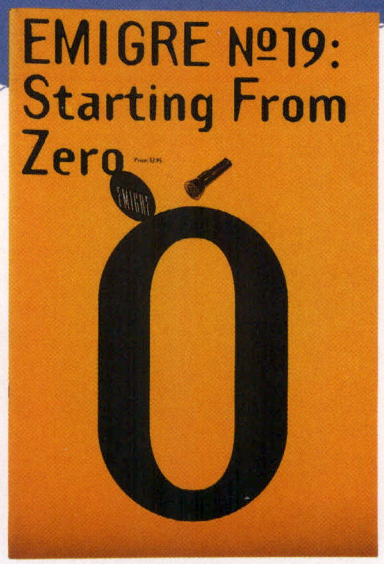
"Designers reacted to the choice between blackletter and Roman type in favour of pure form." Up to this point there had been a tendency to throw everything you had at the page and hope it worked. The Swiss/Bauhaus movement, typified by Jan Tschichold (who actually taught in Munich), pointed towards a more rational application of type and typography.

Professor Luna underlines another important development in this period: "Type now had to exist alongside the photograph." The huge textural range which this introduced to print made all sorts of new demands on typography and the only approach which really worked was to apply your resources logically, the Swiss way. Paul Rand was quick to apply these principles to the burgeoning field of corporate design in the US.

Contemporary

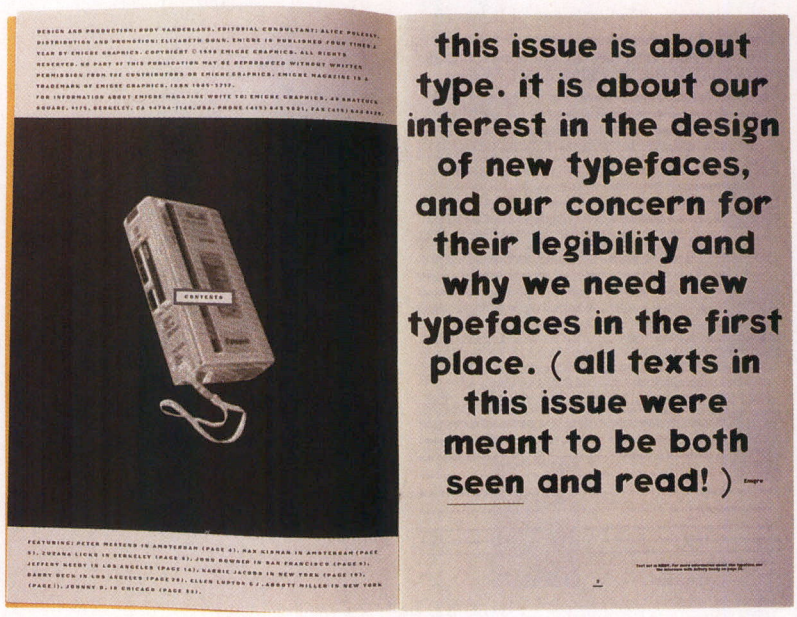
Two major technological factors determined the nature of modern typography. First, the adoption (at last) of lithographic offset printing by the 1960s and, second, the advent of digital type in the decade that style forgot: the 1980s.

Lithographic printing removed the need for metal type to be hammered directly into ›



Right: Founded by Macintosh pioneers Zuzana Licko and Rudy VanderLans in 1984, *Emigre* rapidly became a type design bible.

Below: Recently adopted by Ken Livingstone for the London Olympics, Edward Johnson's 1918 face for the London Underground demonstrates the longevity of great type.


this issue is about type. it is about our interest in the design of new typefaces, and our concern for their legibility and why we need new typefaces in the first place. (all texts in this issue were meant to be both seen and read!)

paper, so new technology sprang up to take advantage of this fact: Phototype was born. Paul Luna's "movement of type from something very physical to something very virtual" was almost complete.

In 1985 Adobe sealed the deal for digital typography with the introduction of the PostScript font description language. *Illustrator*, *Photoshop* and *QuarkXPress* weren't far behind. With this, the production of type was finally wrestled away from the manufacturing wing of the print industry,

Defining moments in typography

1454
Johann Gutenberg is credited with the invention of movable type.

1470
In Venice, Nicolas Jenson cuts the punches for the first 'Roman' style typeface.

1496
Francesco Griffo creates 'Bembo', described as "more generously rounded, strongly serifed with a sparkle and elegance unique in 15th century types."

1532
Claude Garamond in Paris develops Griffo's approach into what becomes the standard European type for over a century.

1722
William Caslon sets up the dynastic English type foundry of Caslon & Son, designing and typecasting the inspirational Caslon typeface in 1725.

1760
John Baskerville produces the first 'transitional' typeface, a style that differed from the classical Roman as the emphasis of the main strokes is more upright and not slanted.

1793 and 1813
Inspired by Baskerville, Giambattista Bodoni of Italy develops the first 'Modern' typefaces.

1815
The first sans serif style is introduced by William Caslon IV.

1886 and 1887
Two revolutionary systems are patented in the USA: first by Ottmar Merganthaler with his system called 'Linotype' ("Oh look, Ottmar, it's a line of type," goes the legend); Monotype a close second.

1916
Eric Gill's 'Johnston's Railway Type' is now possibly the most recognised signage typeface in the world, still being used by London Transport. Ken Livingstone has purlioned it for 'LONDON' so expect to see it for the 2012 Olympics.

History of TYPE

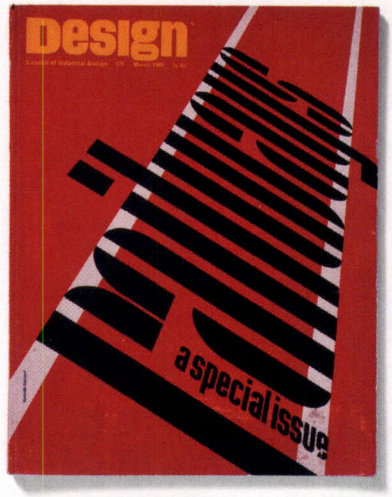
leading inevitably to an explosion in the population of independent type designers.

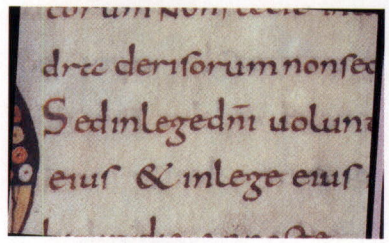
The move to digital type production has its own heroes, among them Erik Spiekermann, author of the 90s favourite typeface, Meta, and a huge surge of interest in typography was brought about by designers such as David Carson and Neville Brody.

OpenType and beyond

The mid 1990s saw standardisation finally reach its conclusion when Adobe joined forces with Microsoft to introduce OpenType. A font description in the same manner as PostScript, OpenType has the great advantage of being truly cross-platform and capable of holding thousands of characters rather than the basic 256 glyphs held by its predecessors. Greek, Cyrillic, Asian and East European languages rejoice.

Though the roll-out of OpenType is ongoing, and the future is bright for typography, this is a good time to be a typographer. By common agreement digital type design has made it through its digital adolescence without too much fuss and is proceeding towards a phase of great creative potential. ca-p



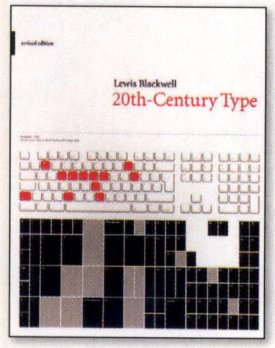


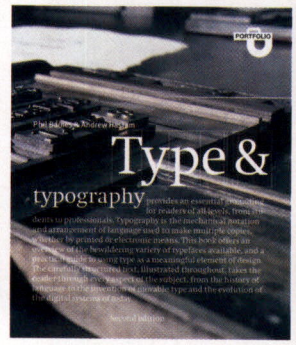
Recommended reading

Phil Baines and Andrew Halam's *Type & Typography*, about to be released in its second edition by Laurence King, is a comprehensive guide to the history and techniques of typography.

If you're looking for something with a modern focus and coffee table feel, you can't go wrong with Lewis Blackwell's brilliant *20th Century Type*.

Find out more about these books at [w] www.laurence-king.com.





Above left: Ken Garland's work for the cover of *Design* magazine from 1963 uses text as an image, placing the rapidly developing medium centre stage.
Reproduced from *Type & Typography* courtesy of Laurence King Publishing.

Left: Carolingian letter forms, neither Roman nor Blackletter, highlight the development of letterforms before the arrival of print.

1927 and 1929
Possibly the most well known Constructivist typeface, Futura is designed by Paul Renner, for the Bauer foundry in Germany.

1928
Jan Tschichold publishes *Die Neue Typographie* developing ideas of the Bauhaus and Consructivists, establishing principles of 'Asymmetric Typography' and the exclusive use of sans serif type.

1958
Hermann Zapf along with Frutiger, the other giant of 20th Century type, releases Optima, described as 'stressed sans serif'.

1960s
The zenith for photosetting begins, and continues until the mid-1980s.

1983
John Warnock and Charles Geschke of Adobe Systems develop PostScript.

1920s and 1930s
Monotype's Stanley Morison launches a series of classical revisions of Bembo, Baskerville and Garamond, among others. Morison is also credited as the designer, or art director, of the world's 'best known' or most easily accessible typeface, Times (New) Roman, from 1932.

1954 to 1957
Release of Adrian Frutiger's Univers family issues in the 'Industrial' style of sans serif.

1957
The world's most ubiquitous typeface, Helvetica, is released. A classic 'Industrial' style, designed by Eduard Hoffmann and Max Miendener.

1974
Peter Karow, a German engineer, develops Ikarus, a system which converts analogue artwork to digital data.

1970s and 80s
Photosetting is crushed by the arrival of computer typesetting, desktop publishing and digital typography.

2002
Adobe and Microsoft jointly develop Open Type.

Tutorial

Sketching a font

To design a successful working typeface, you need to learn the bare essentials first...

[illustration] Identikal [w] www.identikal.com

This month, we bring you four tutorials by successful type designers Identikal. To start, we'll show you how to find inspiration. Every successful typeface ever designed has been influenced by something. Over the following pages, we show you what inspired one of Identikal's new bespoke typefaces. You'll learn how the font was conceived and how and where it was put together. You'll also discover how important it is to research and prepare your early concepts in order to have a stable platform to create a successfully working, as well as commercially viable, typeface family.

Expertise provided by creative agency Identikal. [w] www.identikal.com. See its full font collection at [w] www.identikalshop.com.

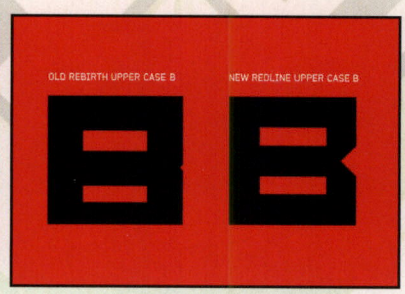
Part 1: Early influences

First, we show you how an influence can be turned into the basis of a typeface…

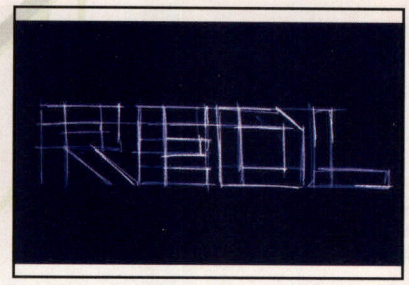
Type research

Always do some research into other typefaces and find out how your fellow type designers have tackled and created the formations of the Western alphabet. You can pick up catalogues from various type distributors, or simply research new, as well as classic, faces at websites such as [w] www.type.co.uk, [w] www.fonts.com or even [w] www.identikalshop.com.

1 The car magazine *Redline* approached us to create a bespoke typeface to be used throughout the magazine as a principle headline font. They had an idea in mind that one of our fonts, ReBirth, could be modified into a font suitable for them.



2 After initial discussions with *Redline*, we sketched up concepts of various letters to work out how ReBirth could be changed into a bespoke original typeface. We all decided that the font should have the same thickness in both the stems and the crossbars.



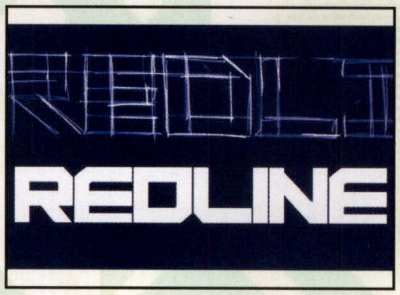
3 We quickly put together pencil sketches of various letterforms to get a feel of how the typeface could flow together with other characters.

Part 2: Decision making

See how a simple influence can be sketched into the basis of a family of fonts…

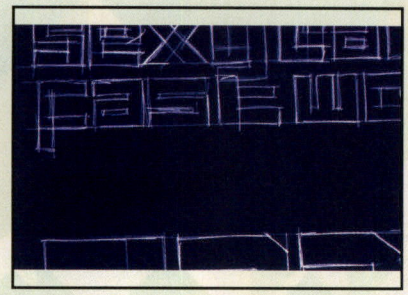
Graphite pencils

When choosing a graphite pencil be sure to use a super fine Rotring drawing pencil with an HB or 2H graphite hardness. You'll get the best results from a pencil like this. Avoid using softer variations, such as 2B+, because they tend to smudge all over the place.

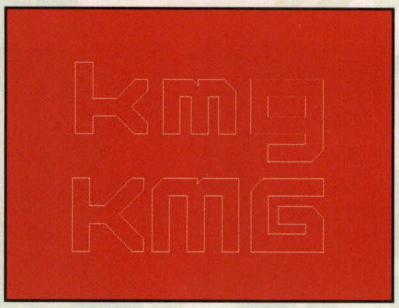


1 From the early steps, you'll probably have been influenced by something completely different to what we're putting together here, but the most important part of creating your font now is building the right character. Here we are comparing characters in the ReBirth font with our new font set.

2 It's also important to be as experimental as possible in these early steps of font building and sketching. Always draw as many different solutions as you can for each character you're working on. See how many different lower case 'e's we have considered for this particular font.

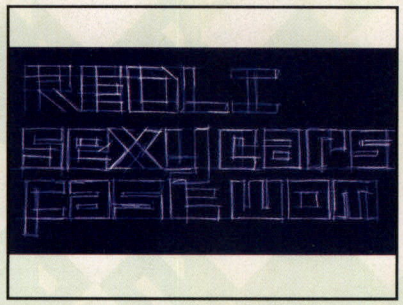


3 Sketches can be very useful to the production of your font. You can never have too many, and they are always useful to go back and trace over to influence other characters or even to work up another style in your range. Because *Redline* wanted a varied range of typefaces in the family, our early work was vital to look back on.



4 Once you've sketched and experimented with the look of your typeface, it's time to pick certain characters that will form the basis of your typeface character. These are usually the vowels in upper and lower case, but here at Identikal we like to use characters such as K, M, G, k, m g. Obviously this is up to you.

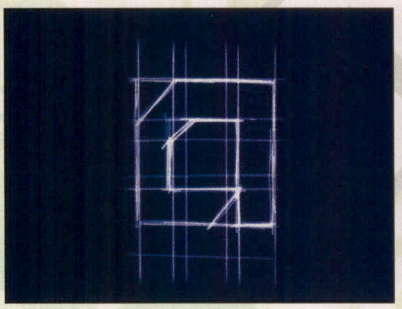
5 Once you've picked certain letters to build your typeface character, you'll obviously need to do rough sketches of them. These characters are important to the final formation of your typeface – you don't have to draw up every character of the alphabet just yet.



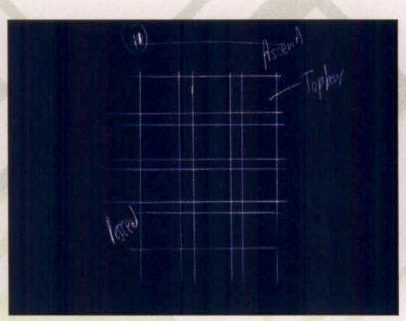
6 Using various words, sketch out each character of them. Here we're using the words 'Redline' and 'sexy cars, fast women'. This exercise is important in getting the flow of your typeface right and also to experiment with using different versions of your characters.

Part 3: Perfection by hand

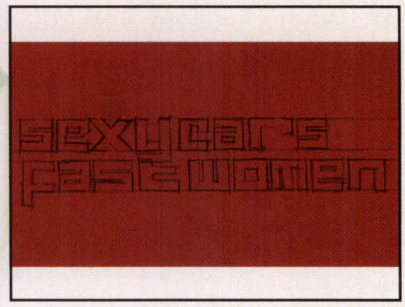
Once you have the basics of your font in sketch format, you need to perfect each character you've drawn...



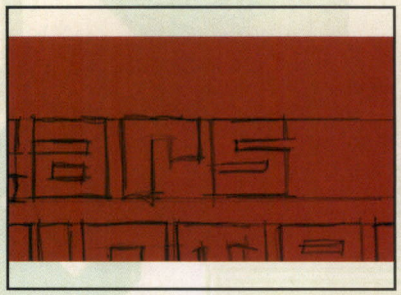
1 Using the words you've sketched, think of how you can create a grid around a specific character that would fit all. This will probably work out to include your lower case letters and upper case. Remember to think of ascenders and descenders.



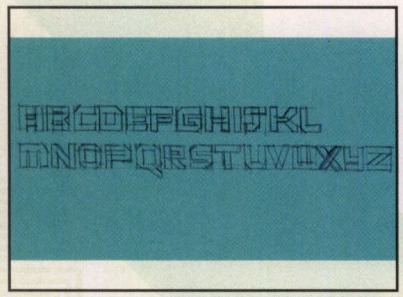
2 Once you're happy with your grid and you can line up both a character from your upper and lower cases, you now need to draw your grid accurately. Use a separate piece of paper here, or a piece of graph paper.



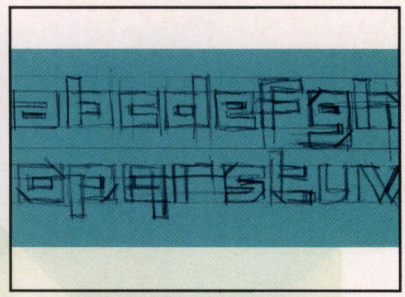
3 Using that grid, refine each of the letters from your words on a separate piece of graph paper or tracing paper. For best results use a light box and always refer to the original sketches that you produced early on in the tutorial.



4 This is a good time to start seeing if your style has great flowing character when it's drawn up accurately. You should work out various words that you roughly sketched and see how they suit each other. In this image, we discovered that the lower case 'r' was too wide, so by using the grid we shortened it to flow nicely with other characters.



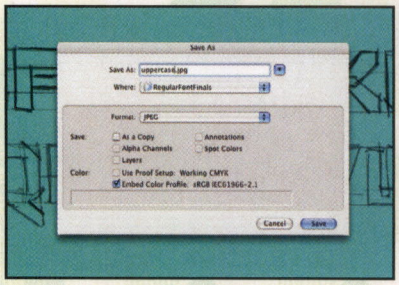
5 You now need to work on the lower case, upper case and numerals. Using the sketches and ideas you came up with in the early stage will come in handy in creating various characters, so be sure to keep them close. Make sure you draw each set of characters (upper case, lower case, numerals) on separate pieces of paper.



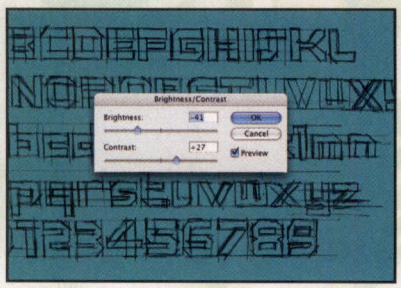
6 Again, go over what you've drawn and perfect each character so it flows with the personality of your font. You may notice that some characters can be the same, such as: b, d, p, q. These characters can be built in exactly the same way and obviously flipped or rotated into their correct alphabetic positions.

Part 4: Scanning your sketches

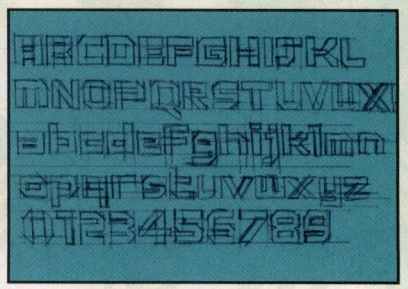
After drawing up each character set of your font, import your perfected sketches to your computer...



1 Using your desired import scanning system, change your settings to scan images at 300dpi greyscale TIFFs. Now scan each individual character set (upper case, lower case, numerals) into *Photoshop* and save individual files of each scan.



2 You may notice that you'll have to adjust the Contrast/Brightness in order to reveal your original sketches, so correct this before working on creating a simple grid out of guidelines. This grid should just be guidelines for ascenders, descenders and the baseline.



3 Select the Pen tool in *Photoshop* and roughly trace around each character in your typeface – don't worry about accuracy too much here. Once you've completed this, you now have a rough vector form of each sketched character, ready to export to your desired drawing program. ca-p

[w] www.fonts.com, [w] www.stbride.org, [w] www.typevents.com

Win Monotype fonts and St Bride Conference tickets!

Your chance to win ten fonts and a three-day conference pass...

Anyone who knows typography knows Monotype Imaging. This world-famous font foundry has been successfully producing and supplying fonts for more than 100 years, including classics such as Gill Sans and Times New Roman.

Now, in conjunction with *Computer Arts Projects*, Monotype is offering a double-barrelled prize for our typographical issue. Three winners will each receive ten fonts of their choice from the entire Monotype Library, together with a full three-day ticket to the fourth annual St Bride Library Conference in London, worth £150 each.

Entitled Temporary Type, this year's conference examines and celebrates all manner of typography that was originally intended to be temporary, but which sometimes lasts longer than expected. Graffiti, scoreboards, videogames, newsprint and many other forms fit into this category.

The organisers promise "a heady mixture of talks that cover life, death, sex and money, that bounce from Mexico to Moscow, Japan to Jerusalem." There's also a thriving exhibition space, with the chance to see new work from artists worldwide and buy typographical books.

The three-day ticket includes admission to all lectures, exhibitions and workshops, plus a walking tour of printers' London, a goody bag, limited edition book and tickets to both evening parties. It takes place on the 10–12 October at the St Bride Library, Fleet Street, London EC4 – the world's foremost printing and graphic arts library, with a extensive catalogue of reference work.

To have a chance of winning, answer the following question correctly and send it on a postcard to **Monotype Competition, Computer Arts Projects, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.** Alternatively, enter at **[w] www.computerarts.co.uk/competitions.**

The question

This year will mark which anniversary for the annual St Bride Library Conference?

The rules

The closing date for this competition is 3 October 2005. Employees of Monotype and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted.

The Editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties.

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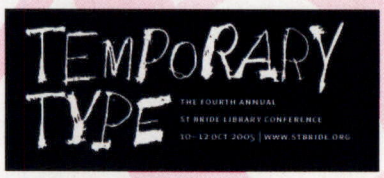
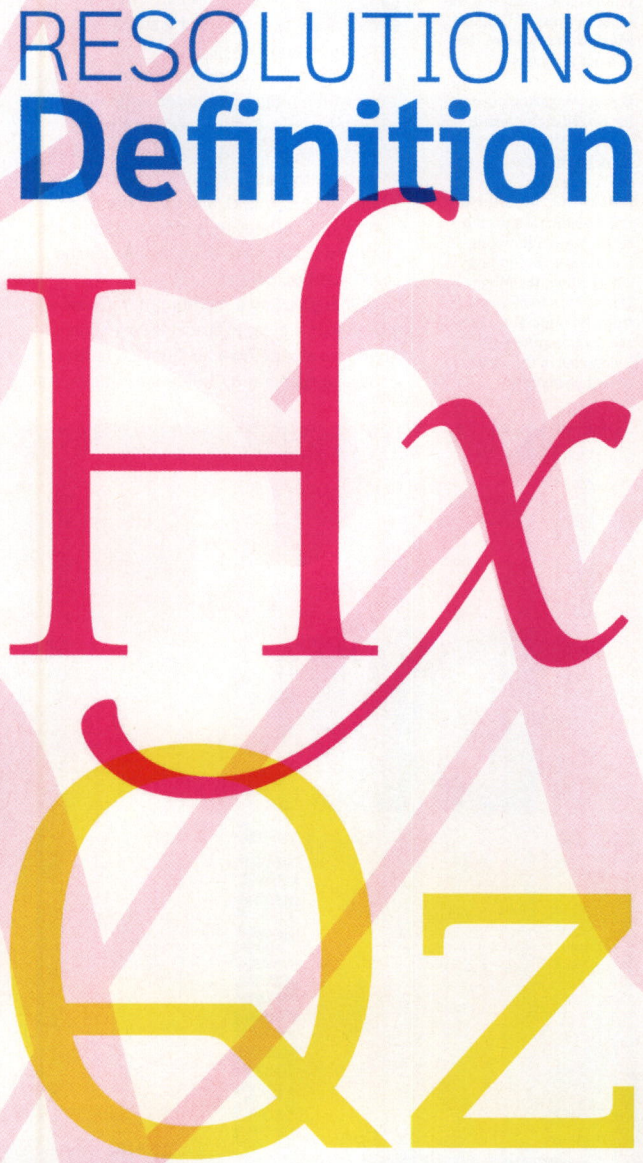




Right: Three of the fonts you could choose if you win this month's competition – Felbridge (top), Fairbank (middle) and JeunesseSlab (bottom).

Alan Kitching

Though working in the pre-digital medium of letterpress, typographer Alan Kitching has informed generations of British designers. Here he tells us about his work, his inspirations and his pet peeves…

Top right: Alan's typographic design for the local weavers of Oaxaca, Mexico, interweaves the two place names.

Below: Magazine cover for *Dazed & Confused*, showing Alan's love of bold, bright type.

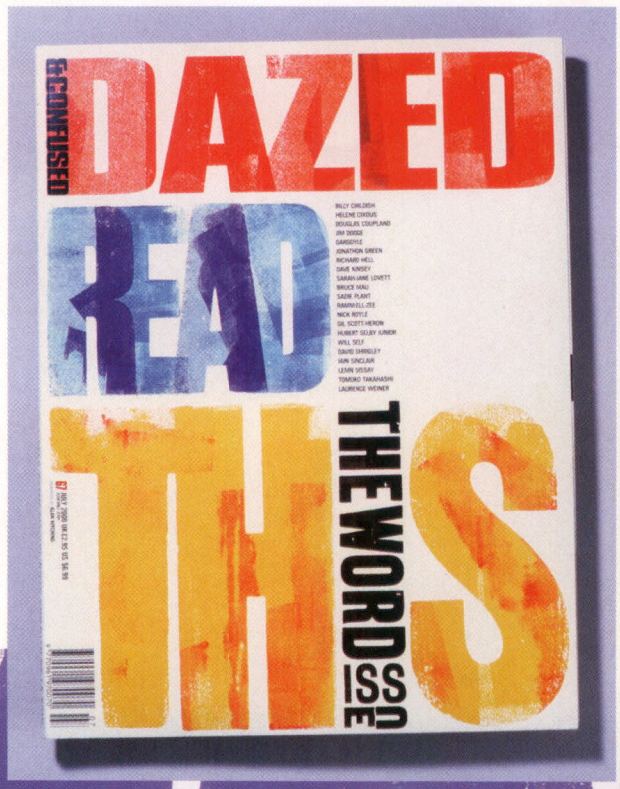
Below right: The brief for this commission for the Royal Mail Millennium issue was to produce a stamp about the Magna Carta. Alan took words from the original text on the document to highlight its themes in the context of British history.

"It's dead already," admits Alan Kitching, referring to his trade, the letterpress. "It died a long time ago. But it still lingers on in colleges and things."

Letterpress is hands-on typography. You work with a relatively limited selection of typefaces rendered in wooden or metal blocks. Artwork is literally constructed for the press, by hand. Real ink and paper are employed first-hand, and there are no catalogues of thousands of fonts and images to download and use in an instant. It's the artist and the tools at hand.

Although using a medium from a past age, Kitching is a giant in British design. His style, developed over his 50-year career in print and typography, influences intelligent designers to this day whether computer-based or not. He's a tutor in the Communication Art and Design wing of the Royal College of Art; continues to do a range of magazine, newspaper and advertising work for an array of high-profile clients; and runs The Typography Workshop with partner Celia Stothard in Kennington, south-west London.

If you picked up the 100 Rules of Graphic Design issue of *Computer Arts Projects*, you'll be familiar with Kitching's style. He created the front cover artwork. He's also worked for *The Guardian, Dazed & Confused*, done two stamps for the Royal Mail, and even printed his designs onto a chair as part of a design exercise for the exclusive Alliance Graphique International, of which he is a member. Although the Macintosh doesn't come into it in Kitching's work, digital designers around the world reference his style and influence.



Letterpress technology

"You use the phrase 'digital arena', I use the phrase 'digital age'," he says philosophically. "It is an age, and like all ages it will pass. It's a technology. I am using a technology from a different age. It's what you do with your technology that counts within the arena."

Alan continues: "The look of my letterpress work comes from my use of wood, ink and texture as well as type composition. Digital technology imitates and reproduces these textures. I am creating the original. A lot of people — digital people — can copy it, but what's the point of copying it? Why can't the digital arena or digital age create its own vernacular, its own language, rather than copying something else, whether it's me or whatever it might be. It may evolve to a kind of language of its own eventually, I don't know."

Whether or not the digital age has developed its own vernacular — *Toy Story*? eBay? eBoy? — is a point to debate. That digital artists can learn more from traditional typography is something Alan Kitching and Celia Stothard aim to promote. The Typography Workshop runs hands-on courses in letterpress through the educational charity D&AD. How better to truly understand type than to hold the letter

blocks in your hands, set them, construct something creative to make your impressions, and get to work with sticky inks and a creaky press? Though the day-job might be computer-based, it's a way of further discovering your trade even if you never use a letterpress for client work. Former students of Kitching's such as Jeremy Tankard and Henrik Kubel, both now successful typographers in their own right, have learned from it. "When people do workshops here almost all of them say it's inspirational," points out Celia Stothard. "These are top-notch designers who have been working at it for a few years. People arrive at nine [o' clock] – they're almost changed by five."

While favouring his own medium, Kitching is by no means out to rubbish digital work. The fact that a good designer has the opportunity to design a typeface for a specific job on a computer is something he's amazed by. It just wasn't possible when he was developing his style in the 1960s. New faces created through study and understanding of typography he will admire. But like all serious typographers he's quick to point out that there is a lot of garbage amongst the quickly produced, 'vernacular' typefaces, as he calls them.

Ephemeral fonts

It's hard to gauge just how annoying Alan Kitching finds the overabundance of ephemeral fonts, because something he also points out is that even in Victorian times there were naff typefaces out there. "We look back to the age of Victoriana and we think, 'Ohhhh'. But from a typographic point of view it's a kind of mess, and complete trash. But now we look at them from the

Alan Kitching's key influences

While he trained in the 1950s and 60s, this typographer's influences go back to the 1930s and further, including minimalism and European typographic movements. It's worth looking up the work of these artists to see how it's reflected in Kitching's contemporary creations

Jan Tschichold (1902–1974) – German typographer whose works are collector's items today.

Anthony Froshaug (1920–1984) – English typographer who taught and influenced Kitching. Part of the Uhm movement.

Max Bill (1908–1994) – Minimalist painter and designer.

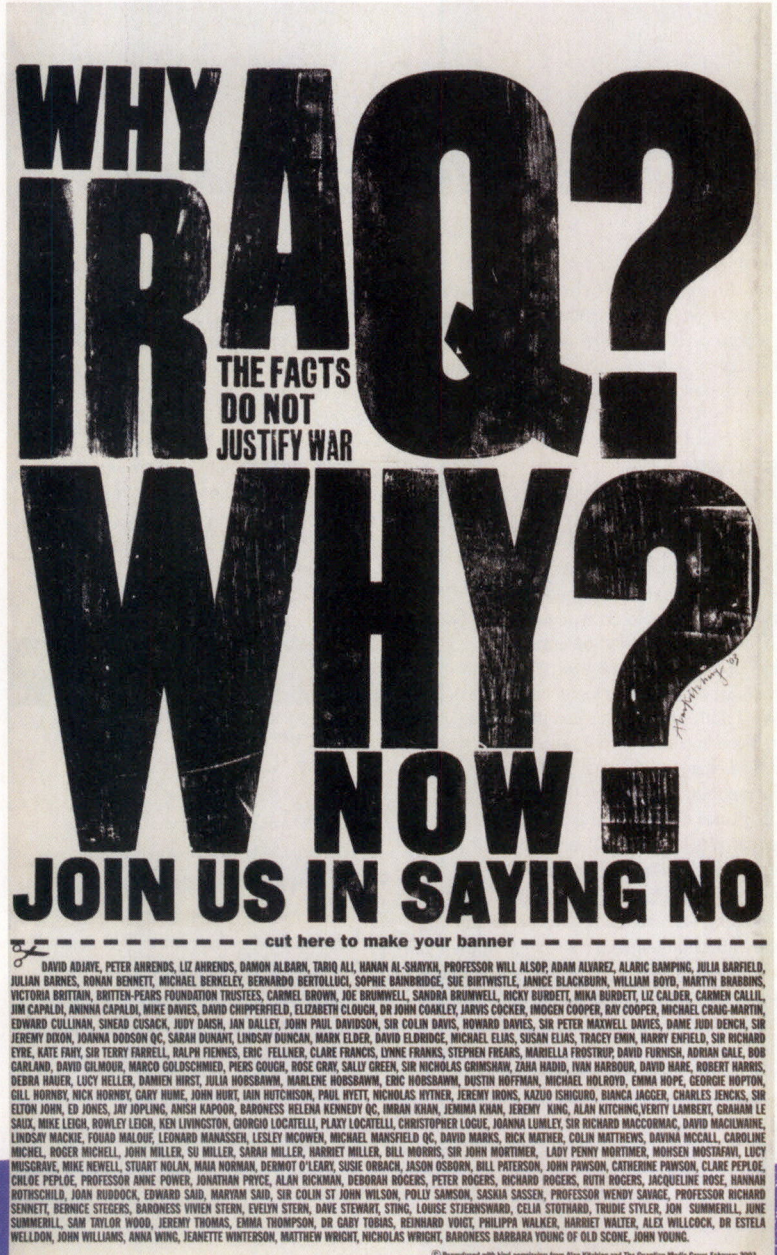
Kurt Schwitters (1887–1948) – German collage artist.

Robert Rauschenberg (1925–) – American pop artist.

Jasper Johns – (1930–) – American painter who used type in his work.

Barnett Newman (1905–1970) – Minimalist painter who focused on texture and form.

Mark Boyle (1934–2005) – British artist whose work often studies texture, including microphotography.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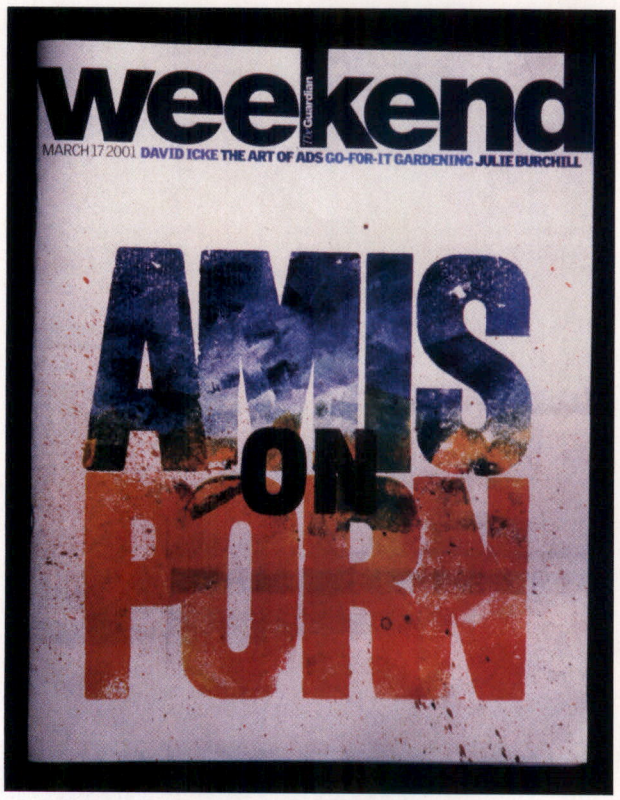
Far-left: 'Why Iraq, Why Now?' was an ad placed in *The Guardian* on 14 March 2003, protesting against the imminent invasion of the country, and was also to be used as a placard at anti-war demonstrations. Alan explains his process: "I put 'The facts do not justify war' very small. But I put the 'Why Iraq? Why now?' very big. It's like two big questions, but you also get a third question from a distance: 'Iraq? Why?' It had to work on two levels – one as a kind of placard in the street, from a distance, and one in the newspaper as an ad. From a distance you couldn't read the small type, and vice versa. And then it carried a lot of people's names who subscribed to it. This would be a good example of... reinforcing the message of the text and what it's meant to do."

Left: A poster for Kew Botanical Gardens, London.



Top: Imagine was an advertising campaign for Scheufelen papers. Top right: *The Guardian* newspaper asked Alan to create a type-based mural for the reception area of its head offices in London. Above: Cover for *The Guardian Weekend* supplement.

point of view that they're very charming pieces. Strange things – circus stuff, theatre bills, but even just trade things. John Lewis did a book on it called *Printed Ephemera* – tickets, bills, letterheads and butchers' bills, all that kind of stuff," he says.

Type usage

Indeed, Alan Kitching's pet peeves are more related to how type is used, rather than the look of the faces themselves. "I don't like light type reversed out of solid colour, especially if it makes it unreadable," he begins. "Another thing is type used too small for its purpose. It's got to be small type – like 7- or 8-point type, 6 even. They think it's very smart doing that. It looks cool... That's a peeve, I don't like that. It's just like some text, there's no kind of real reason for it, no real kind of logic – it's just somebody fucking about, basically."

Long lines of crammed text is something else that gets his goat. It seems to occur when textual communication comes secondary to the composition. "Lines which are too long, with no leading, not enough space between the lines. I hate that, where you have a long line, small type, a huge long line, it just looks intimidating to read. You get that in contracts and things like that sometimes, on the back of a contract where there's a million words crammed onto an A4 sheet. That's a rare, proper use of that kind of nonsense."

All the usages that Alan finds so irritating point in one direction, demonstrating that his focus is on communication. Type is there to be read, understood, and maybe even felt. His style brings letter, word and paragraph forms together, often with letters shunted together and unique uses of colours, textures and simple shapes, all for a basic purpose. "I'm trying to explore with words and language another level of 'readability' in relation to the content or the meaning of the text," he explains. "Expressive typography to communicate..." ca-p

Launching soon

Along with partner Celia Stothard, Alan Kitching is to open The Typography Workshop – Printroom and Studio. They'll have a programme of workshops and talks, in addition to a gallery of typographic works and a separate printroom housing metal type and two presses. Alan will be open to commissions for short runs of items such as invitations, certificates and stationery. The studio will house Alan's works for purchase, the wood type collection, proofing presses and some gallery space.

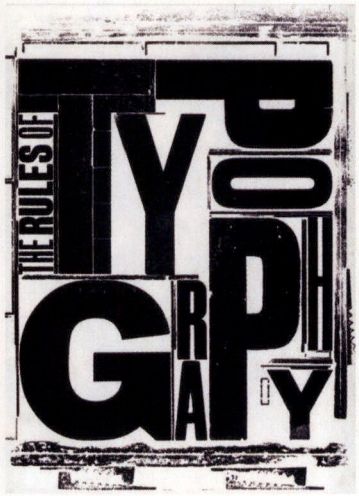
The creative process

Physically setting up the letterpress is one thing, but Alan Kitching's mental rigours are a key part of his creativity. "It all begins with 'the copy', 'the text' – the purpose/aim of what is to be communicated. I try and talk to the author, or the client, to get more information about the job," he says. "Having done that... I think hard and long before starting the job. Then I go to this thing about using the fonts and the words to make a point."

Last year, Alan was commissioned by Roddy Llewellyn, Senior Art Editor on *Computer Arts* and *Computer Arts Projects*, to produce an opening illustration for the feature entitled 'The Rules of Typography'. This text, exactly, was what Roddy required in the image. "What I did, was I made a construction out of the word 'typography' – all different sized letters. I made reference back on this particular piece to where typography came from, which was for printing, not a digital thing.

"My rules have come from my knowledge and my background, which is letterpress," continues Alan. "I made this page so you can see how this thing is constructed. All the white space that you don't normally see. All the furniture that holds the thing together, I printed it. You don't just get letters, you get all the things that actually construct it. I made a point about the rules, about how things fit together."

In the end, the art editor reversed the artwork so that it ran as a negative of Alan's work – a surprising twist on the artist's original idea – but the path followed here is a good illumination of how he works.



Alan's original creation for *Computer Arts Projects*. The rough blocks and texture were used to accentuate the idea that the type-based image is constructed, literally, on the letterpress.

This is how the image looked after Senior Art Editor Roddy Llewellyn decided to reverse it out for use as a feature opener in the magazine. The effect of the 'furniture' of the construction is still strong.

This postage stamp entitled Love was designed by Alan for the Royal Mail's 'Occasions' issue of March 2002. It was also re-issued in 2005 as part of the Royal Mail's 'Smilers' series.

Draw Out Your Dreams

[Illustration] Identikal [w] www.identikal.com

Tutorial

Drawing your typeface

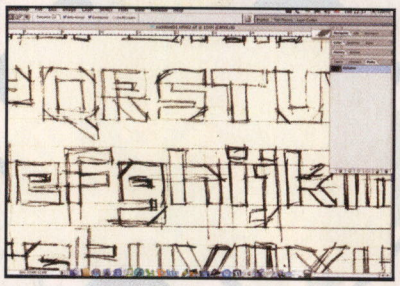
In the previous tutorial, we showed you how to sketch and scan your desired typeface. Now you need to vectorise it and import it to *FontLab*...

Once you've traced round each individual character in *Photoshop* (as demonstrated at the end of the previous tutorial) you'll be ready to perfect your design in your desired drawing program. In this second part of our font design tutorial, we show you the best way to get an accurate vector typeface that can be imported to *FontLab*. We'll show you the shortcuts, the fun parts and the time-consuming things you'll need to do to complete your font as a vector-perfected typeface.

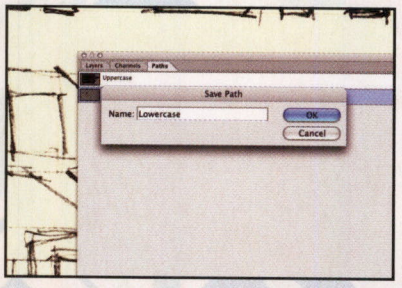
Expertise provided by Identikal. [w] www.identikal.com. See its full font collection at [w] www.identikalshop.com.

Part 1: Photoshop outlines

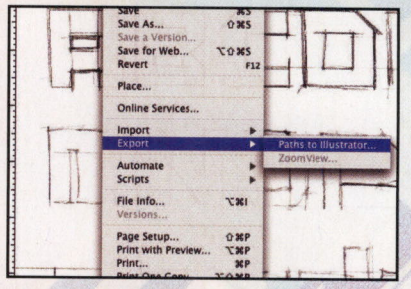
After hand-crafting your typeface and scanning it into *Photoshop*, export your outlines as vectors...



1 At the end of the previous tutorial, you should have traced around each individual character in each of the three case sets (upper case, lower case, numerals). These tracings don't have to be 100 per cent accurate, because this second tutorial will enable you to create an accurate typeface.



2 Before you begin to export your outlines of each case, make sure you've saved your outlines as paths in *Photoshop*. Name your paths simply after the three cases: upper case, lower case and numerals.



3 Now that you have your paths saved, you'll need to export them. *Photoshop* enables you to export any outline created by the Pen tool and saved as a path as an Adobe *Illustrator* file. Make sure you export all three cases and save them in a folder classifying them all as 'rough outlines'.

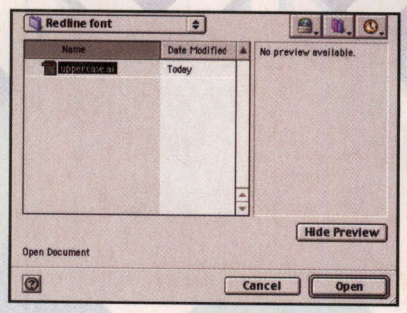
Part 2: Vector programs

The next step is to import your letterforms and prepare them for perfecting...

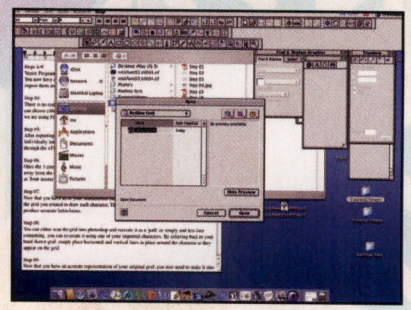
Drawing programs

Use whatever drawing program you're happy with. We tend to use *FreeHand* to draw our characters because it has a very simple and effective drawing tool as well as guideline system. However, *CorelDRAW* and *Illustrator* are just as effective and, of course, can export EPS outlines ready to import into *FontLab*.

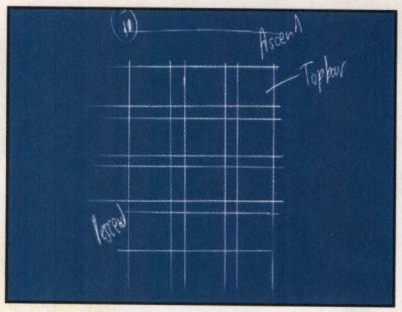
1 There is no real preference for creating your perfected letterforms in a drawing program. You can choose either Adobe *Illustrator* or *FreeHand*, whichever one you're used to. For this tutorial, we're using *FreeHand*.



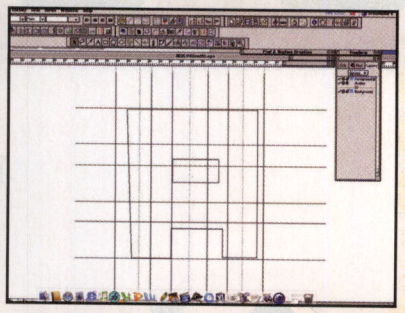
2 After exporting the rough outlines of your font cases, you now need to import each case individually into your chosen program. This is simply done in *FreeHand* by opening the file through the File>Open dropdown menu.



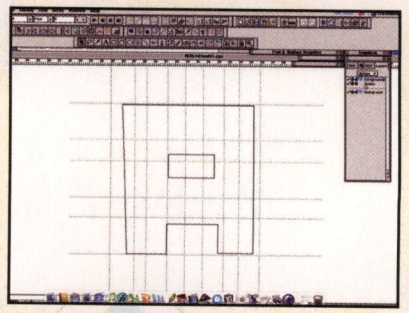
3 Once the three cases have been imported into your file, split the lower case into a separate group away from the other two and do the same with the other two cases. Make sure you save your new file as 'Font master copy'.



4 Now that you've got all of your fundamental characters in one place, you'll need to get hold of the grid you created to draw each character. The grid will need to be created digitally in order to produce accurate letterforms.



5 You can either scan the grid into *Photoshop* and recreate it as a 'path' or simply re-create it using one of your imported characters. By referring back to your hand-drawn grid, simply place horizontal and vertical lines in place around the character as they appear on the grid.



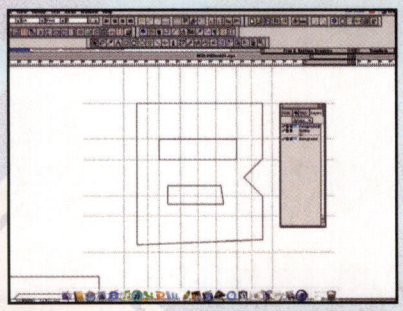
6 When you have an accurate representation of your original grid, you need to make it into either a layer or part of the outline's background. In *FreeHand* you can place it into the Guidelines layer and work with it as a guide.

Part 3: Creating perfect characters

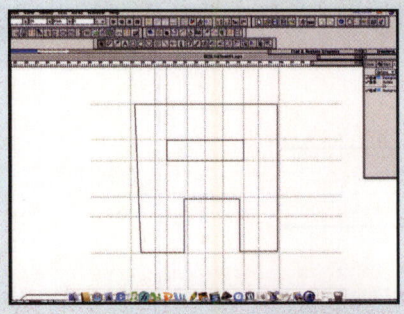
Find out how to use your grid properly to create perfect vector characters...

Using a grid

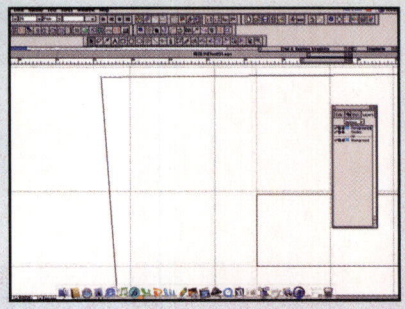
The grid of your typeface is the most important element. Get this right and you'll have an extremely accurate font, get it wrong and your characters won't flow and will look confusing.



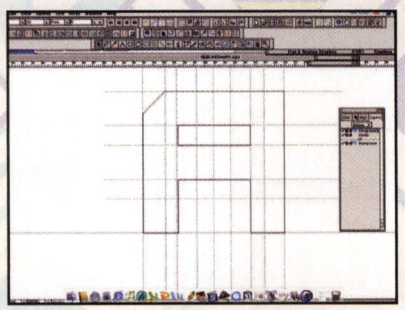
1 As your grid is now static, each character will need to fit into it perfectly for you to begin perfecting the rough versions of your font design.



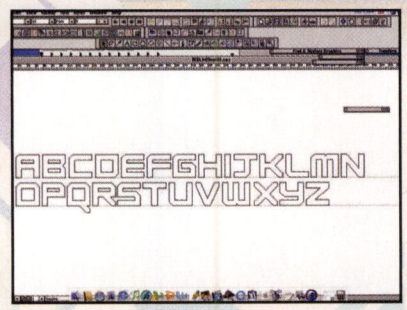
2 Turn on the 'Click to guides' so that you get an accurate locking system for your characters, and remember to lock the layer that your grid is within. This will help you to breeze through each letter without affecting the grid itself.



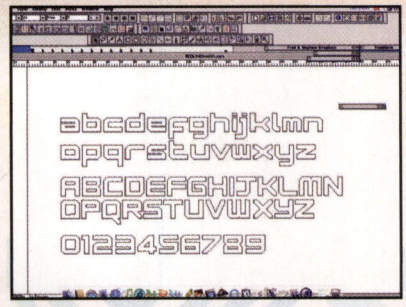
3 Place the upper case 'A' onto your grid. You will see from your trace over in *Photoshop* that there are a lot of inaccuracies. Now you'll have to correct them.



4 Use the grid to correct all that's wrong with your character, making sure the crossbars and vertical bars are of the same thickness and that the ascenders and descenders are perfect. Also make sure it sits on a baseline.



5 Now repeat the previous two steps for the rest of the upper case characters from B-Z. As you complete each character, make sure it's placed onto a baseline (use a guideline for this).



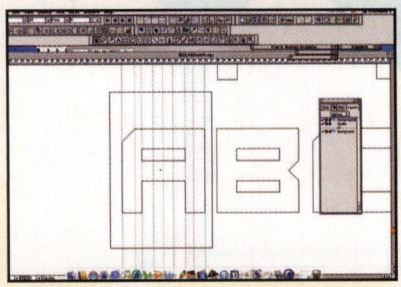
6 Once the upper case is ready, repeat the previous three steps on the lower case characters and then the numerals. Always make sure that your three sets are separated from each other and that they all sit on baselines.

Part 4: Prepare to import

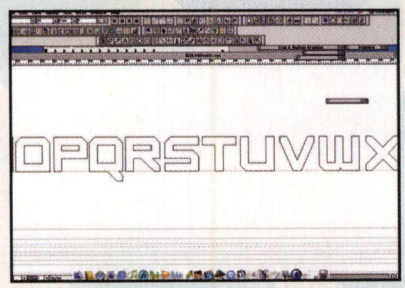
Now that you've created accurate vector characters, you need to prepare your files for *FontLab*...

Importing full character sets

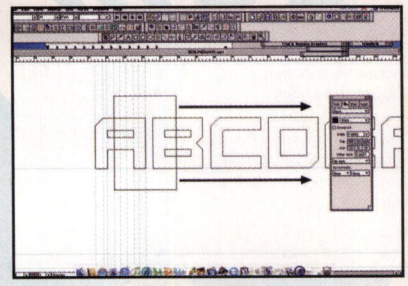
You can quite easily save each individual character of your font and then import each EPS of that character into *FontLab*, but this is the most time-consuming way to do it.



1 Create a box around your grid, making sure that there are no lines within or around it.

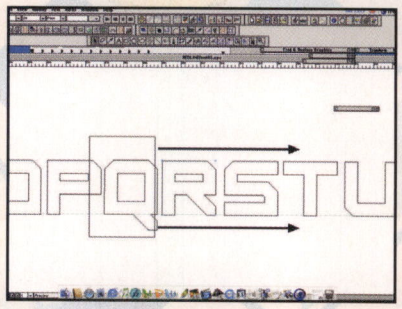


2 If you haven't done so already, make sure all of your upper case characters are set out on a baseline in one single line.

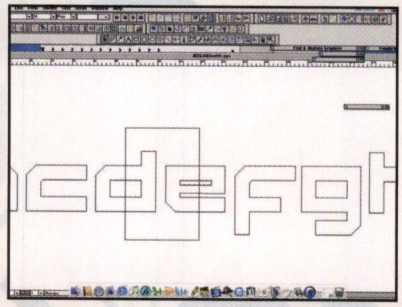


3 Place the box you've just drawn over the upper case 'A' and run it over the full upper case set making sure that nothing protrudes out of the box. Don't worry about anything coming out of the sides – all you need to worry about here is the ascenders and descenders.

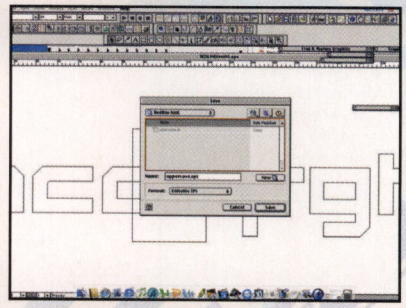
Prepare to import continued...



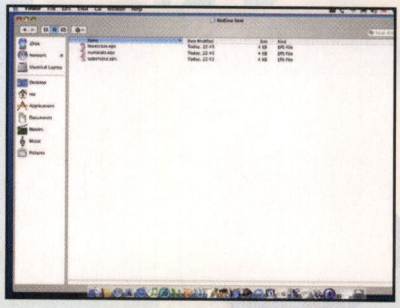
4 If anything does slip out of the box, make the box bigger until eventually nothing does protrude. Leave the box over the upper case 'A'.



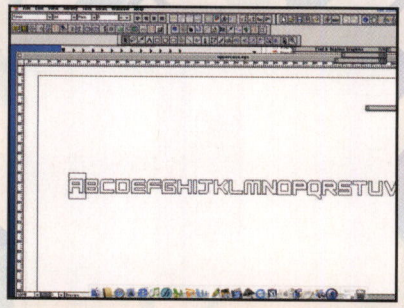
5 Now copy the same box and place it over the numerals and lower case letters, checking again that nothing protrudes out of it. Make sure you leave the same box over the first character in each set like you did with the upper case letters.



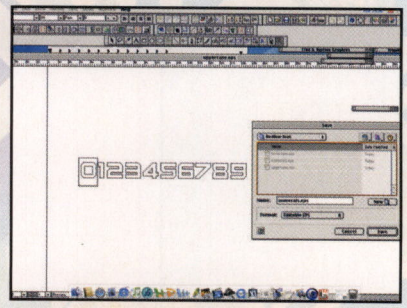
6 Now that all of your character sets are placed onto a baseline and they have the same sized box placed over the first character in their set, you need to save your file as uppercase.eps. Make sure it's placed into your font folder.



7 Now that you have a single file named uppercase.eps, you need to make two copies of the uppercase.eps file and rename them: lowercase.eps and numerals.eps. Make sure all three files are in the same folder.



8 Open the original upper case file and delete the lower case and numerals from within it. Make sure that there are no other shapes or characters left over in the file except for the upper case characters and the grid box which you placed over the upper case 'A'.



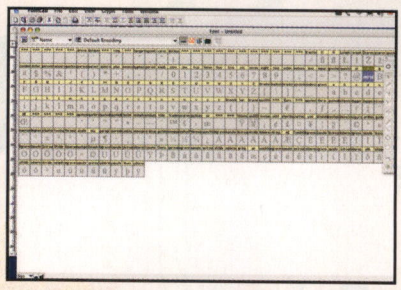
9 Save the upper case file and repeat step 8 with both the lower case and numerals files, making sure you delete everything in the files except for the lower case in the lower case file and the numerals in the numerals file. Your font is now ready to import to *FontLab*.

Part 5: Importing to FontLab

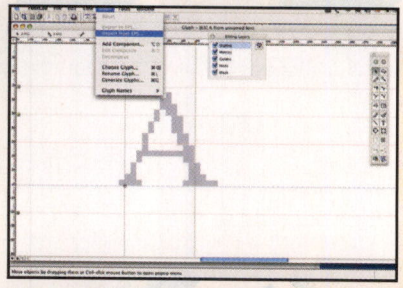
You now have the core characters of your font in vector format, so it's time to import them to *FontLab*...

Copy and paste?

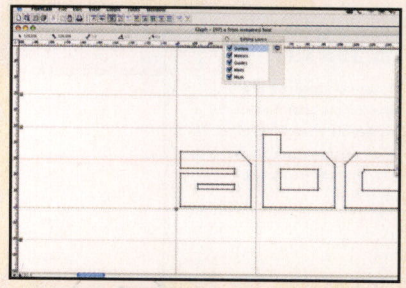
Unlike *Fontographer*, you can't cut and paste your characters into *FontLab*. The characters can be copied but they're either imported too small or very inaccurately. Our advice to save time is to copy/import the three case sets into *FontLab* as we show in this tutorial.



1 Open *FontLab* so you can get used to your surroundings. You'll notice that there is a main window built up of smaller character windows. This is the most important window of your new typeface and will quickly start to spring to life in the next ten steps.



2 In the main *FontLab* window, open the upper case 'A' window and from the menu choose Glyph>Import EPS. Import the uppercase.eps you made from the folder created for all of the character sets. The 'A' window should now appear to have all of the characters of the upper case set.



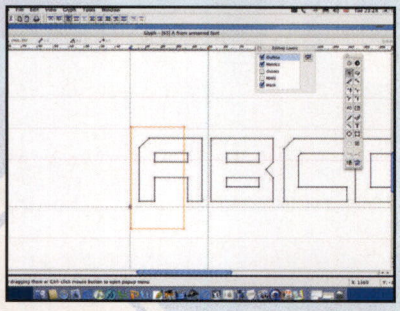
3 Now repeat the previous step with the lower case and numerals and place the lower case characters into the lower case 'a' window, with the numerals imported into the '0' window. Save your *FontLab* file, giving it the name you've chosen for your typeface.

Part 6: Spread the letterforms

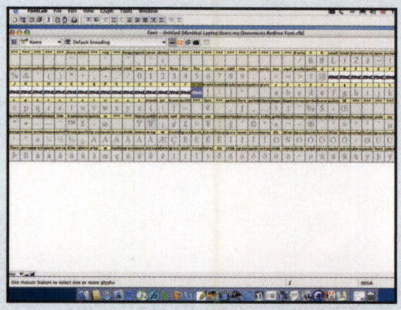
Place your characters into their correct positions in the main font window...

Upper case, lower case and numerals

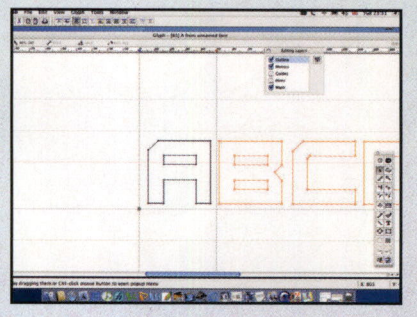
Why create only upper case, lower case and numerals in your drawing program? Well the answer to this is simple: once you've created these core characters and imported them into *FontLab*, any other characters you make can be created in the application from each of these forms. You'll save a lot of time doing it this way.



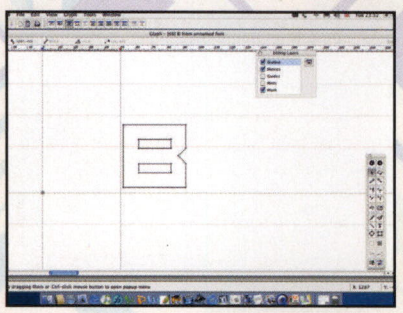
1 Go to the upper case 'A' cell and delete the grid square which would have been imported along with your other upper case characters. Press Ctrl/Cmnd+C to copy all of the upper case letters.



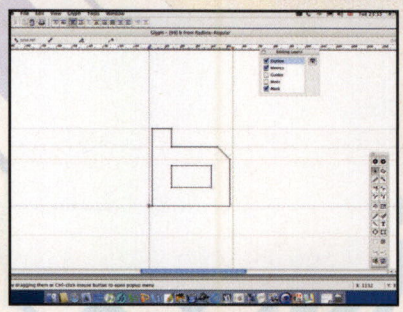
2 Now paste (Ctrl/Cmnd+V) into each cell of the rest of the upper case B-Z, until all of them have a copy of the upper case characters.



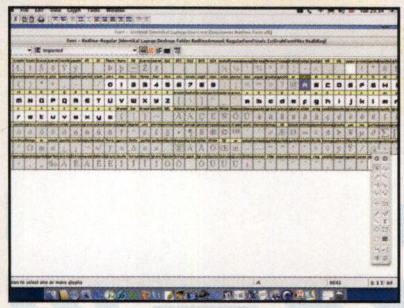
3 All of the upper case cells should have a copy of the imported upper case characters when looking at the main font window. Now open up cell 'A' again, press Ctrl/Cmnd+A to highlight all of the characters, then hold down Shift and deactivate the highlighted 'A'. Delete the remaining characters (B-Z) so you're left with only the upper case 'A'.



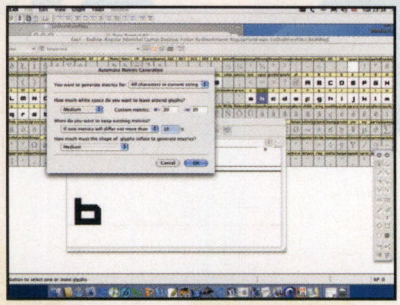
4 Now move on to the upper case 'B' window and repeat the previous step, leaving only the upper case 'B' in place.



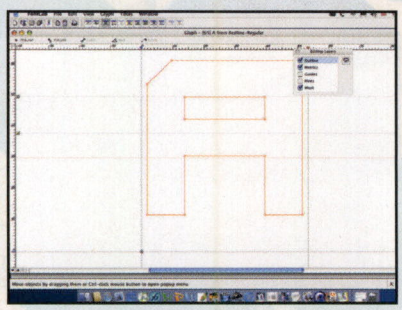
5 Continue repeating this step for the rest of the characters in the whole font set, including the remaining upper case, lower case and numerals. Remember to only delete the characters that should not be in the cell window! You don't want a typeface full of 'A's and 'B's!



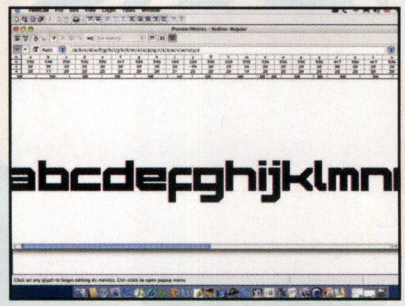
6 Once you've finished deleting all the excess characters from each character cell, the font window should reveal a full character set of upper and lower case letters as well as numerals. You will now have to set the side bearings for them all. Start this by highlighting all of the characters you've placed in the main font window.



7 Now open the Preview/Metrics window from your dropdown menu. Press the 'diamond' looking icon and the Auto Metrics window will appear. In this window you can select all of the characters (or just selected characters) to have the same space around each other. For this particular exercise we'll space the full character sets that we've been working on.



8 Now that all your characters have been spaced, open the upper case 'A'. You'll notice that it's floating above the baseline. Highlight it and place it onto the baseline grid. Now do the same for all your characters.



9 Once all of your characters are sitting correctly on the baseline, you'll be ready to add new characters such as punctuation, and then space and kern your font accurately. This will all be explained in our next tutorial, starting on page 34. ca-p

Gill Sans is a registered trademark of Monotype Typography.

Classic font #1

Gill Sans

In the first of five classic fonts you'll find scattered throughout this issue, we take a look at what makes Eric Gill's typeface famous…

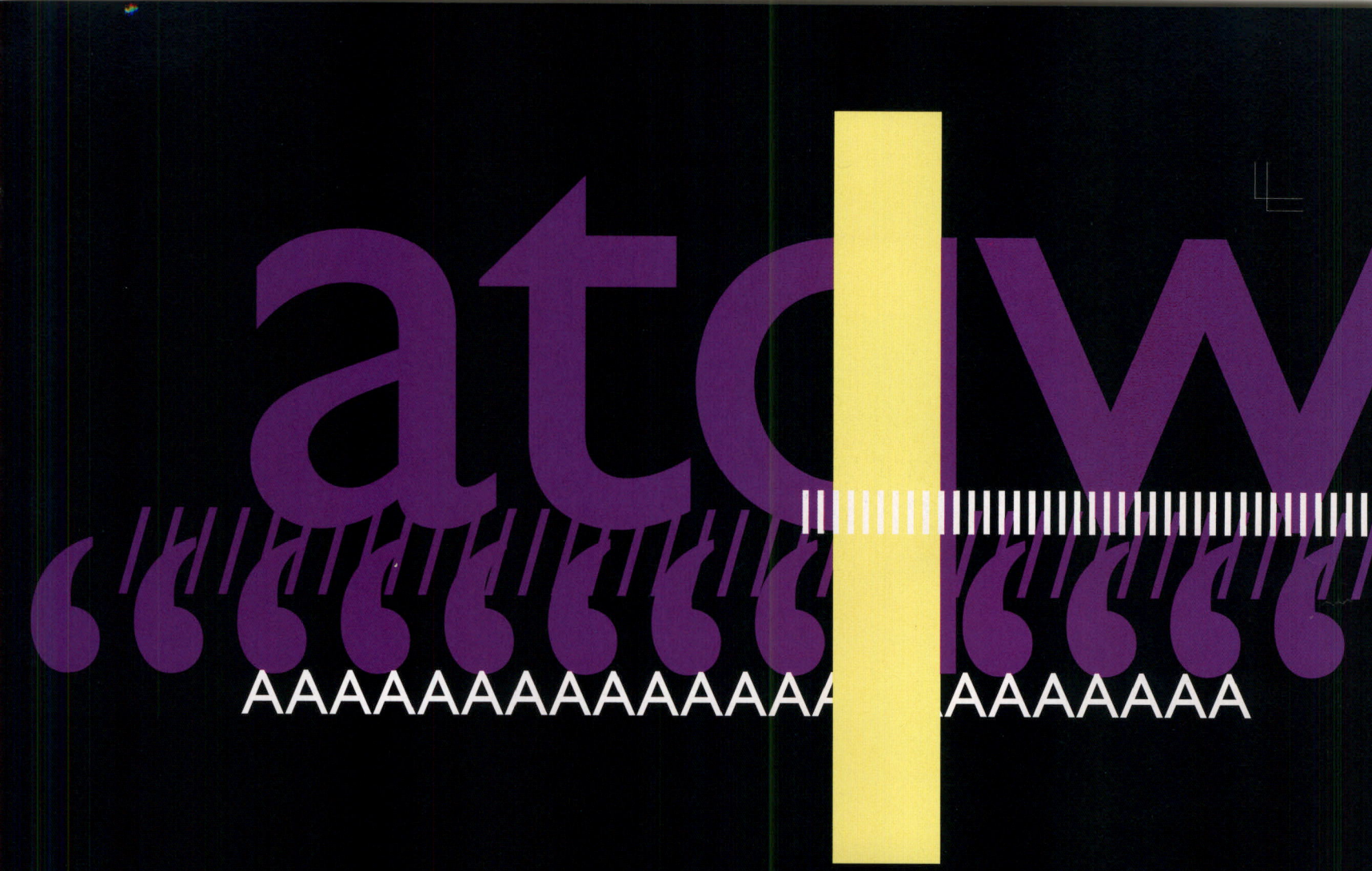
The clean and crisp Gill Sans has its roots in the capitals-only Monotype series 231, designed by English teacher Eric Gill in 1928. That font was in turn inspired by the P22 London Underground typeface created a decade earlier by Gill's mentor, the calligrapher Edward Johnston. Embracing traditional Roman calligraphic forms, Gill Sans has proven well suited to magazine and book use, while heavier versions of the font are often used for logos and other displays.

Staying true to the locomotive origins of its predecessor, Gill Sans was famously used by the London and North Eastern Railway and then British Railways. More recently it has been incorporated into the logo for the British Broadcasting Corporation and even used by Apple. Gill Sans Regular was chosen to create the logo of its Newton PDA, though perversely not offered on the Newton itself as a selectable screen font.

ctzodmces

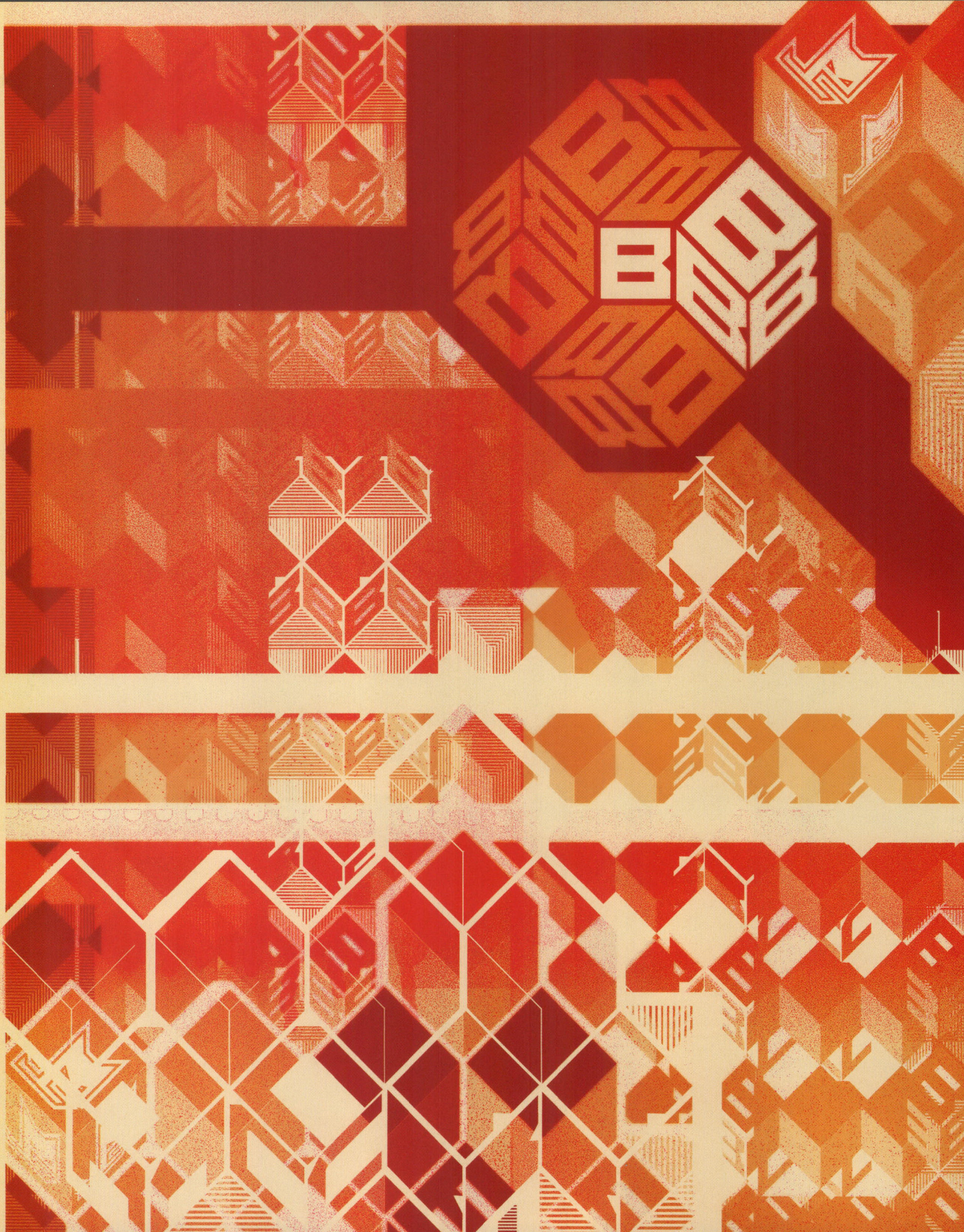
Although one of the most legible of the san serif fonts, Gill Sans letters are remarkably compact, enabling more text to fit comfortably in a given space.

The letters c, e and s all appear to have strokes that, as with Roman type, thin out towards the end, though it's actually an optical illusion.



The Gill Sans font is based on Roman letterforms, these classical roots mostly noticeable in the representation of capitals.

Gill Sans utilises lines of consistent thickness, except for representations of the letters a, e and g, which all feature thinner strokes at the opening of the 'eyes'.



[illustration] Identikal [web] www.identikal.com

Tutorial

Fine-tuning your typeface

In this section, you'll create punctuation and other letterforms which will complete your font. You'll also need to focus on spacing and kerning...

In this third of four tutorials on building your own typeface, we show you what to do after importing your character sets into *FontLab*. Not only will you learn how to create further characters such as the ampersand and the @ symbol, we'll show you how to make a selection of punctuation marks.

It's also important to space your font correctly and we'll teach you the best ways of doing this. Finally, there is the kerning of your characters, where you'll learn about basic kerning pairs and how you can kern your font properly using the *FontLab* system. Once you've mastered these skills, your font will be ready to export into whatever format you wish.

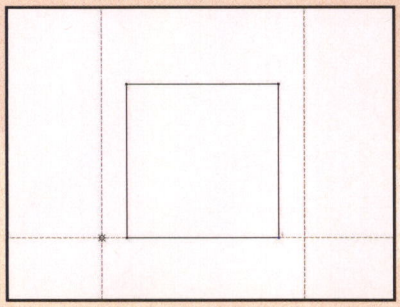
Expertise provided by creative agency Identikal. [w] www.identikal.com. See its full font collection at [w] www.identikalshop.com.

Part 1: Completing your character set

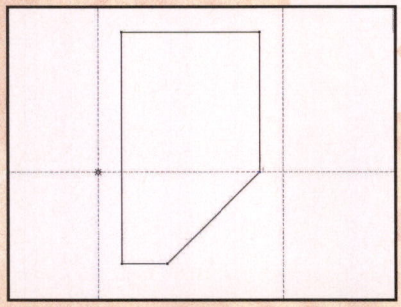
With your letters and numerals complete, you need to add punctuation and other characters...

Punctuation characters

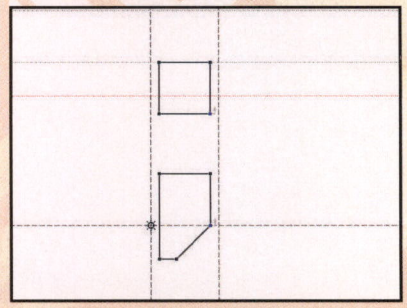
There are around 30–40 punctuation characters which must be added to any typeface in order for it to be usable. These range from various quote symbols, apostrophes, colons, semi-colons, various numeral signs and brackets. You also need to add further characters such as the ampersand and @ symbol.



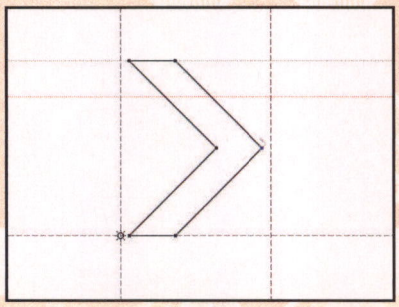
1 The basic punctuation set consists of around 30 characters. These characters are vital to any working font. The easiest sets are the full stops, apostrophes and colons. These can be created simply by using a square for the full stop, as we've shown here.



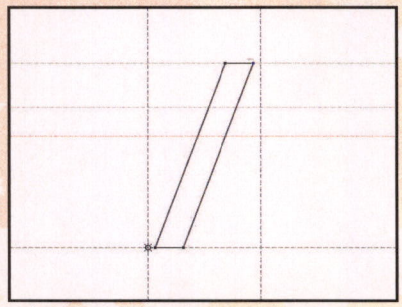
2 The apostrophe is just as simple to create as the full stop. By using the square you produced with the full stop, all you need to add is a tick at the bottom of it, as shown above.



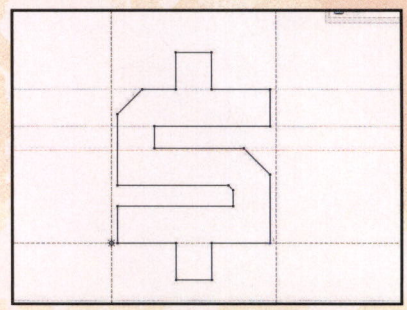
3 Once you've got your full stop and apostrophe, you can complete the semi-colon and colon, as well as the quote marks (single and double), by using the shapes you've just created.



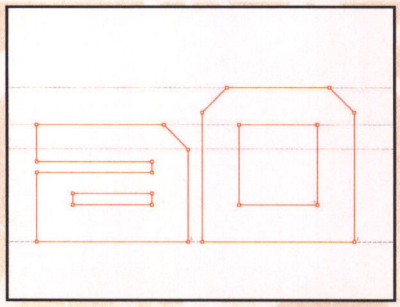
4 The greater and lesser characters are usually used alongside numerals and can easily be created by using two conjoined 45-degree angle crossbars. The height of the characters should reach the top of the lower case level.



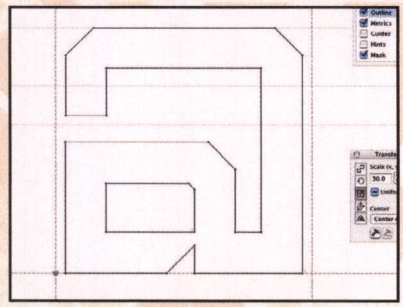
5 Now that you have your basic punctuation and greater/lesser characters, you can start adding easier glyphs such as the forward slashes. These can be built up from the lower case 'l' and skewed using the Skew tool.



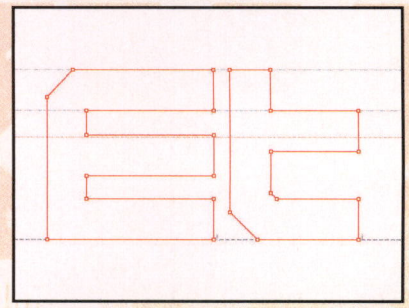
6 The currency symbols can quickly follow your slash characters and can be built up of letters that already exist. The dollar and cent signs are built up of an upper case 'S' and a lower case 'c' respectively. All you need to complete them is a square joint in the correct position at the top and the bottom of the characters.



7 One of the more recognised characters of the last decade is the @ symbol. It has been around for many centuries, but has come into prominence in the last ten years due to the internet and email. To build this character you need to copy your lower case 'a' and upper case 'O' to the @ cell.

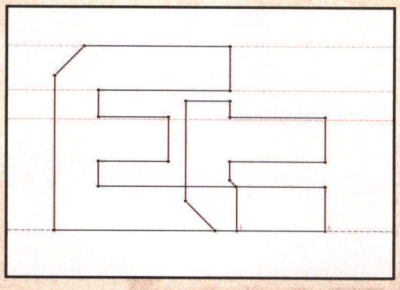


8 Reduce the size of the characters by around 30 per cent, and stretch the 'O' so you can join it to the 'a'. Then trim the space around the top of the 'a' to complete the @ character.

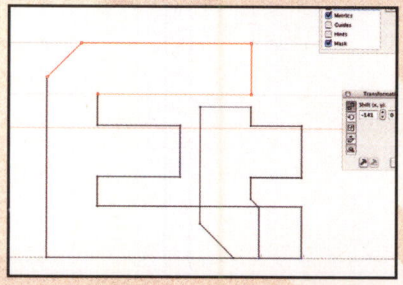


9 Another recognised character of the western alphabet is the ampersand. This character has been created over time by two individual letters: 'E' and 't'. It actually spells 'Et' in Latin, but represents 'and' in modern English. To create an ampersand, you need to copy both the upper case 'E' and lower case 't' of your font into the ampersand cell.

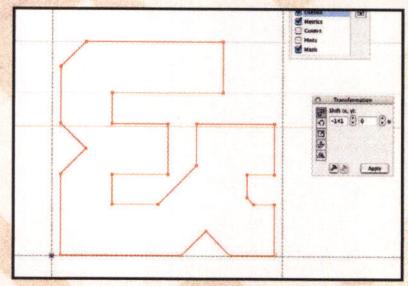
Completing your character set continued...



10 Join the 'E' and 't' together, but make sure the middle crossbar of the 'E' has been shortened. Also shorten the length of the top of the lower case 't'.



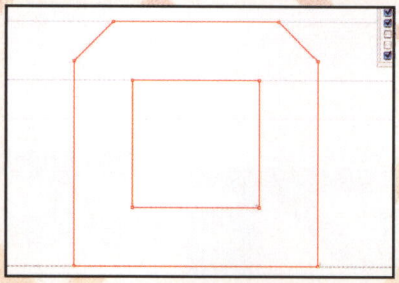
11 As you have reduced the length of the middle crossbar of the 'E', you now need to extend the top crossbar, to cover the space directly over the lower case 't'.



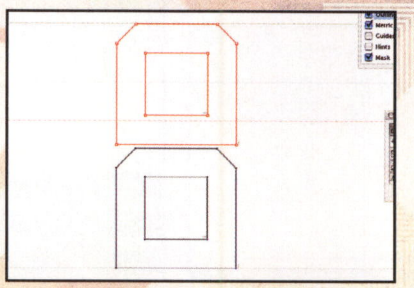
12 You have the basic shape of your ampersand now and only need to add some minor details to complete it. We add various cuts and grooves to adjust the ampersand's appearance.

Part 2: Additional symbols

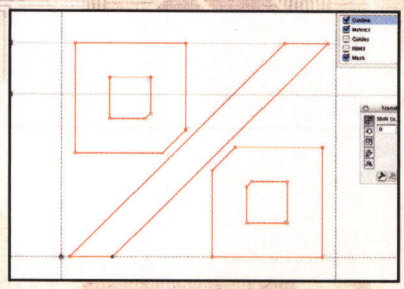
Create percentage, question and exclamation marks to add to your character set...



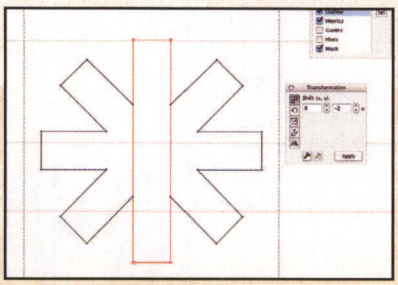
1 Another numeric symbol is the percentage sign. This consists of a forward slash and two reduced zeros and can be created by copying a single zero into the percentage character window.



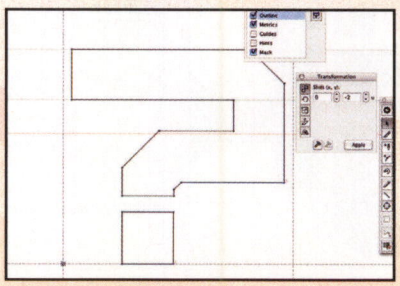
2 Reduce the size of your copy of the zero by around 30 per cent. Once you have the reduced zero, you'll also need to make a copy of it and place both zeros in the positions as shown in the image above.



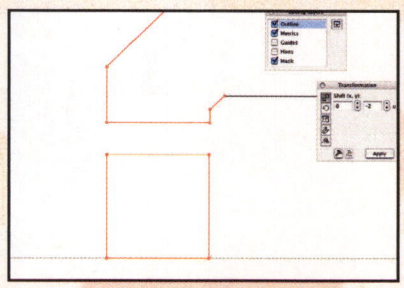
3 To complete your percentage glyph, simply copy the forward slash character into the window and position it between the two correctly placed zeros.



4 Another character that needs designing is the asterisk. This glyph can be produced by creating a thin rectangle, copying it four times and rotating each rectangle from its centre at 45 degrees each time. You will then be left with a star shape similar to the one in the image above.

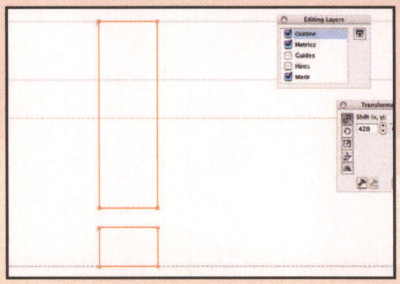


5 An important character to all typefaces is the question mark. You can create this by copying the number '2' into the question mark cell. Then delete the bottom crossbar and add a full stop underneath the character.

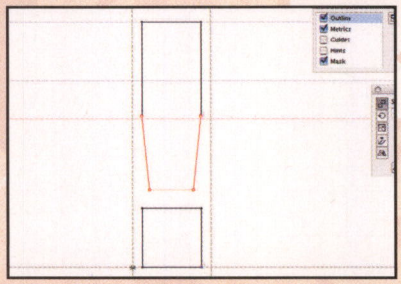


6 Delete the bottom crossbar from your number '2' character and add a full stop underneath the shape to complete the question mark glyph.

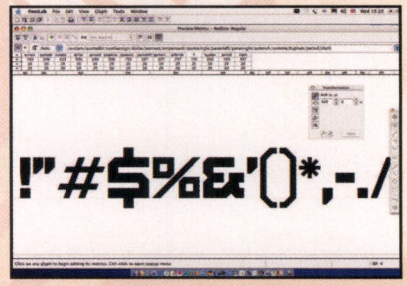
Additional symbols continued...



7 To create an exclamation mark, simply copy and paste the lower case 'i' into the correct cell and rotate it 180 degrees.



8 Then by slimming the bottom half of the larger stem you'll be left with an exclamation mark.



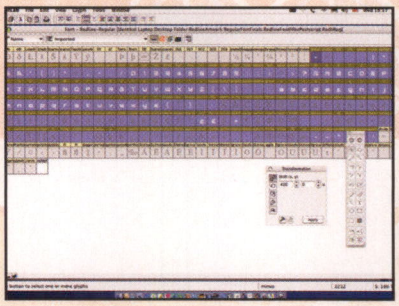
9 You should now have around 30-40 extra characters. You could now add 50-60 accent characters to your font, but because we've designed this typeface for an English language based audience, there's no need.

Part 3: Spacing your font

By spacing your font properly, you'll save more time on the kerning process...

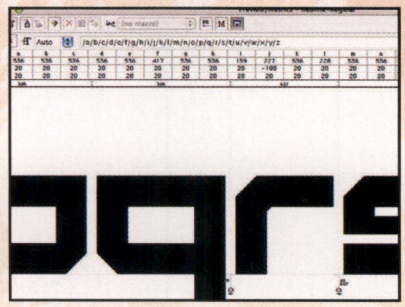
Why spacing?

The correct spacing of each individual character can save you a lot of time when you finally move on to kerning your font. By simply spacing the left and right sidebearings you can eliminate certain characters from the dreaded kerning tables. You can also set problem characters such as the lower case 'j', which has an awkward ascender, to work without having to spend time kerning every character to it.

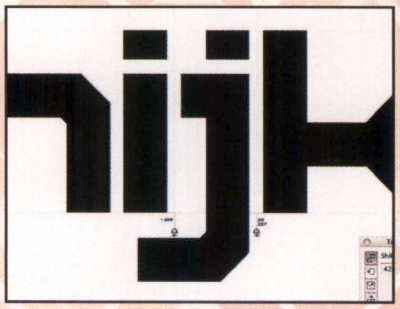


1 You could cheat here and use the *FontLab* auto space system, which is quite good. But for now we'll concentrate on getting decent results quickly without using it. Highlight all the characters you've completed in the main font window.

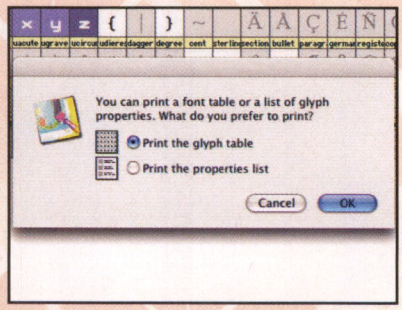
2 Equalise both the sidebearings in the Metrics window, exactly how you did in the previous tutorial (see the final part of the 'Vector-perfected typeface' tutorial).



3 Open the lower case characters in the Metrics window and visually measure each character, making sure that each character has an equal negative space from the other. Your eye is normally the best judge of space. If any character's negative space looks awkward, use the *FontLab* metric bars either side of the character to correct it.



4 The worst characters to space are the lower case 'j' or 'q'. They both have descenders that tuck under neighbouring characters. The best way to solve this problem is to ignore the descender and measure the character above the baseline as shown in the image above.


You can print a font table or a list of glyph properties. What do you prefer to print?
Print the glyph table
Print the properties list
Cancel
OK

5 Now that you've looked at the spacing of your font on screen, you need to print out the lower case characters and again check by eye that they're working properly. If they're not, go back into the Metrics window and correct problem characters, until they sit nicely with each other as a set.

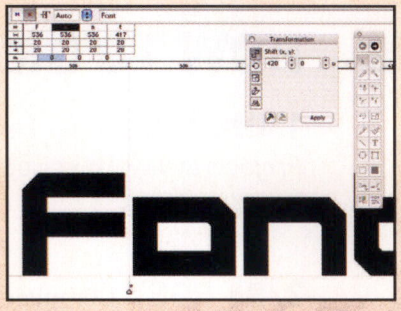
6 Once you're happy with your lower case characters, you now need to do the same for the upper case and numerals. You don't really have to worry about the punctuation and other characters here, so leave them with the same setting as created earlier.

Part 4: Kerning your font

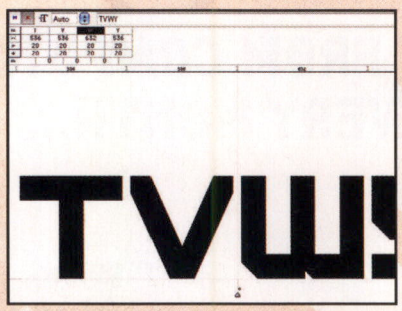
Once your characters have been spaced properly, you can concentrate on the kerning...

Kerning pairs

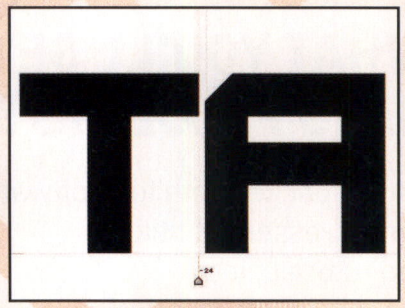
All typefaces have sets of kerning pairs. These can be added to your kerning tables in *FontLab* to help assist the kerning of your font. You can also set up your own unique kerning for certain character pairs.



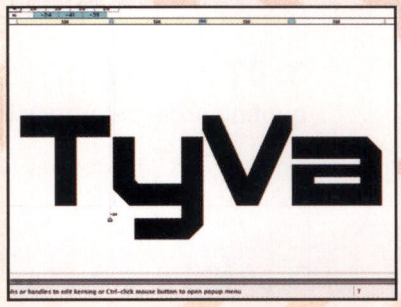
1 Open the Metrics panel and press the red 'K' letter at the top left-hand side of the window. This activates the window into a kerning state. Type a few letters in the active screen of the same window and a little vertical bar will appear at the side of each character. This is the kerning bar.



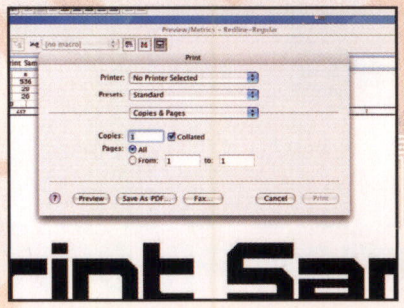
2 This is a display font, so we don't need to worry too much about accurately kerning it. We can simply rely on using the most common problem characters and set up pairs for them. These are: T, V, W and Y against most other upper case and lower case characters, such as Te, Ve, Wa.



3 Type in one of the problem characters, such as the 'T', and then type in the upper case 'A'. Now you need to adjust the kerning bar of the 'A' so that it sits nicely against the 'T'.



4 Once you've kerned the 'A' against the 'T', you'll now need to kern the rest of the upper case and lower case against the 'T' as well as the other problem characters.



5 Having kerned all of the alphabet characters against each problem character, print out some blocks of text to check that it works properly. *FontLab* enables you to cut and paste text into a window to print various paragraphs. Also try to print a range of point sizes, for variation.

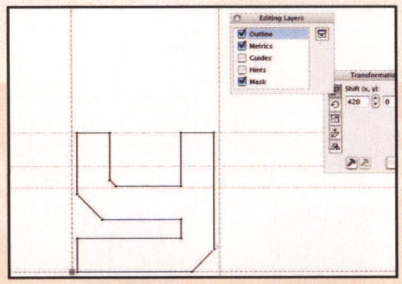
6 When you're happy that your characters have been kerned properly and you've checked them both on screen and in print, you're ready to begin to export your font for use on PC or Mac.

Part 5: Fine-tuning your font for export

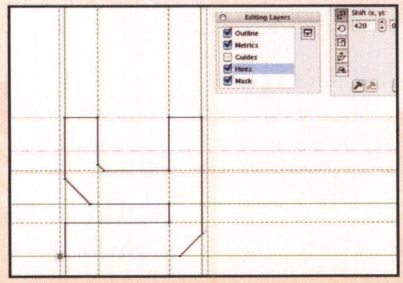
The final steps to getting your characters ready to output as a full working font...

Hinting explained

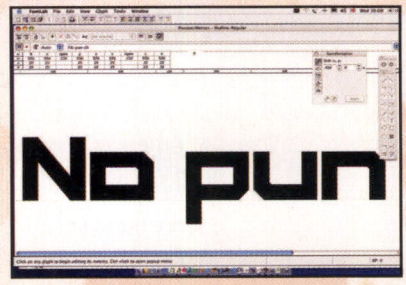
Hinting provides information to the raster image processor (RIP) in order to rasterise your fonts. Low resolutions or small point size usage of a typeface may distort various characters of your font if it is not hinted properly. Basically put: if you're creating a typeface for use in body copy and for legibility then you should take hinting seriously, but if your font is for display use then the auto hinting in *FontLab* shouldn't cause any problems.



1 To make sure that your font is foolproof you could accurately hint each character so that it displays well on screen or in print at a smaller size. As the typeface we've designed is for large display, the auto hint system can be used here.



2 If you choose to hint each character of your font, there is a hinting option in *FontLab*. This enables you to correct each character by adjusting accurate hint bars to various points on your characters until they look perfect on screen. This can be clicked on in the cell window as an 'editing' layer.



3 Make sure you've corrected the path direction of each character (not everyone remembers to do this), and check that there are no loose points hanging around in your character windows. You can now export your font and create other weights and variations. Find out how by turning to page 48. ca-p

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LettError

We talk to Erik van Blokland of LettError, one half of the duo who put the X in *X-Files*...

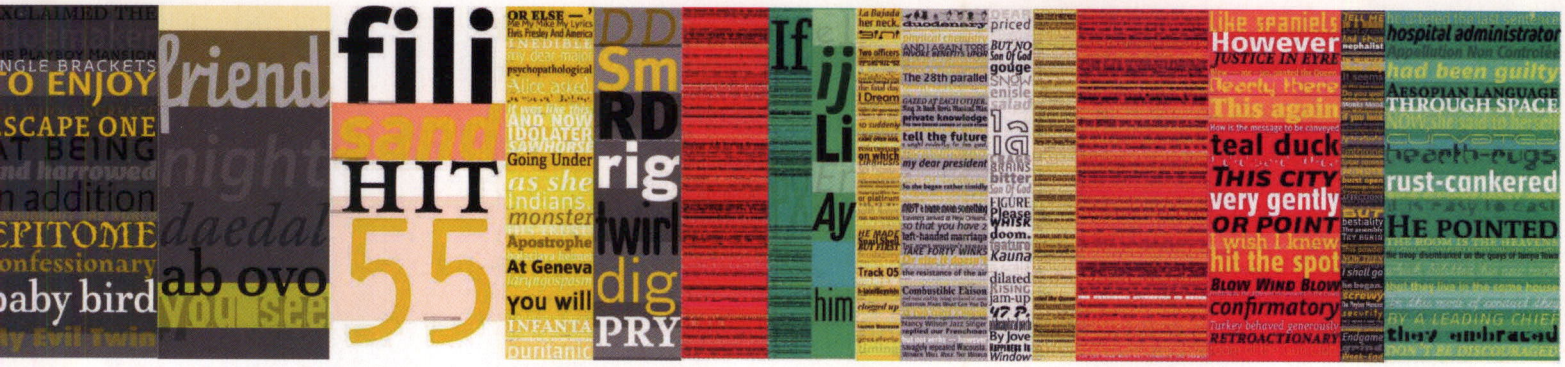
Eye-catching, non-standard fonts which push the tight boundaries of typography are what's driving the industry. One look at the LettError website reveals some superb and innovative typefaces made by two visionary designers. Erik van Blokland – designer and one half of LettError, Just van Rossum being the other half – suggests they are well known for what he calls their 'weird fonts'. LettError's extensive library, from the slick to the quirky, certainly has the ability to add a unique feel to any poster, advert or animated movie. Some of their first fonts were based on their own handwriting, and the results – FF ErikRightHand and FF JustLeftHand – are still popular purchases. And more notably, FF Trixie, named after a typewriter, was used for the over-sized X in the *X-Files* sci-fi series.

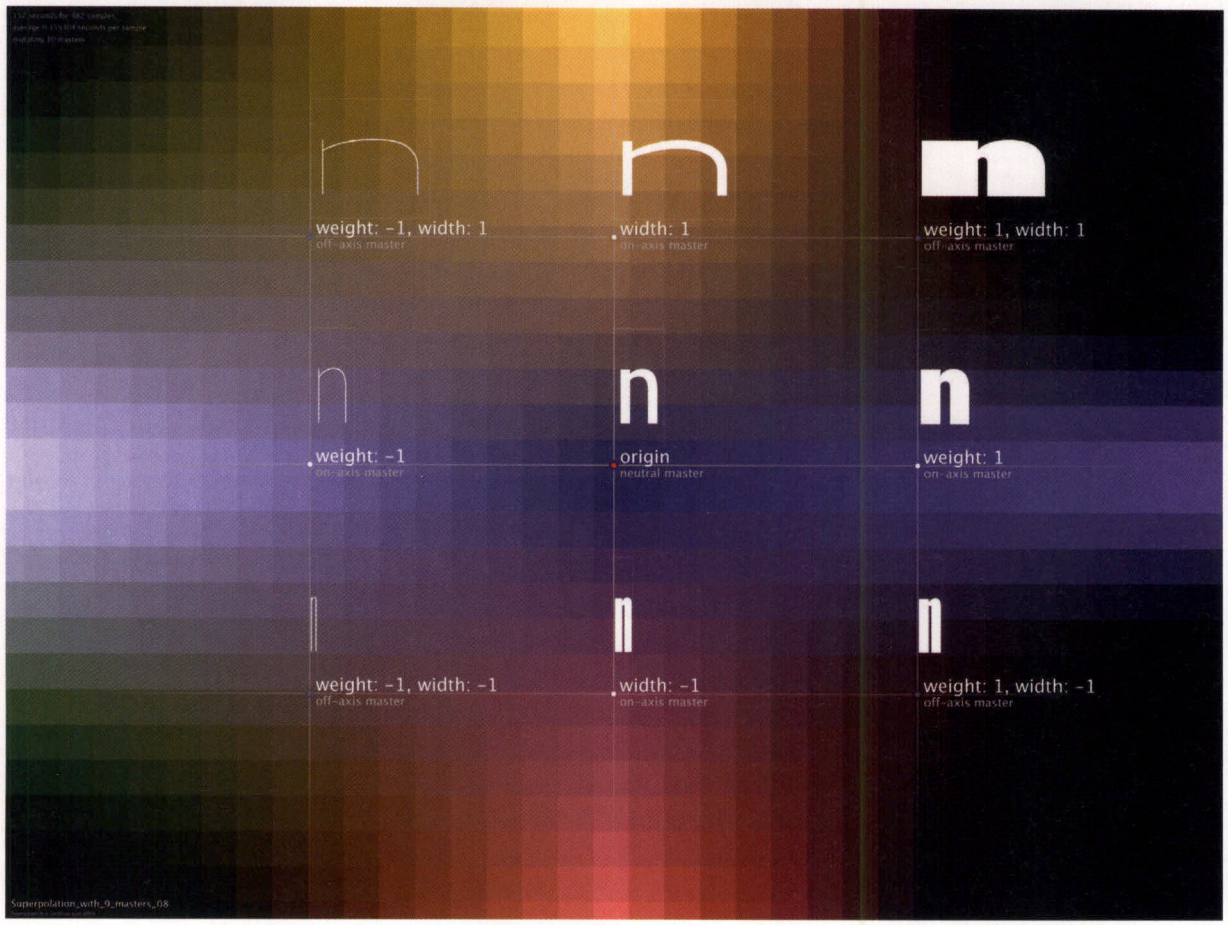
Successful partnership

The Dutch duo has an international reputation for high quality commercial and commissioned typefaces. As well as font design, they also produce illustration, layout and animation and has developed software to speed and facilitate the font design process. Clients have included MTV Europe, FontShop and *MacAddict* magazine.

LettError is the title given to the work that the two designers do together, although each works independently, even living in different cities in The Netherlands: Erik in The Hague and Just in Haarlem. "We never made any plans to become an official company," explains Erik, "just to do stuff together when the work really suits – such as type projects and programming." The partnership began in 1989 when publishing a short type 'zine entitled *LettError* while on a graphic and typography design course at the Royal Academy of Art, The Hague. "An important part of the course was typography and type design, but illustration was on the curriculum as well." Erik has since continued working in both areas. "It taught me to enjoy all aspects of design work as it's so diverse."

After graduation, they both worked at MetaDesign in Berlin with Erik Spiekermann, creator of FF Meta and co-founder of FontShop International, before going on to work on their own projects.



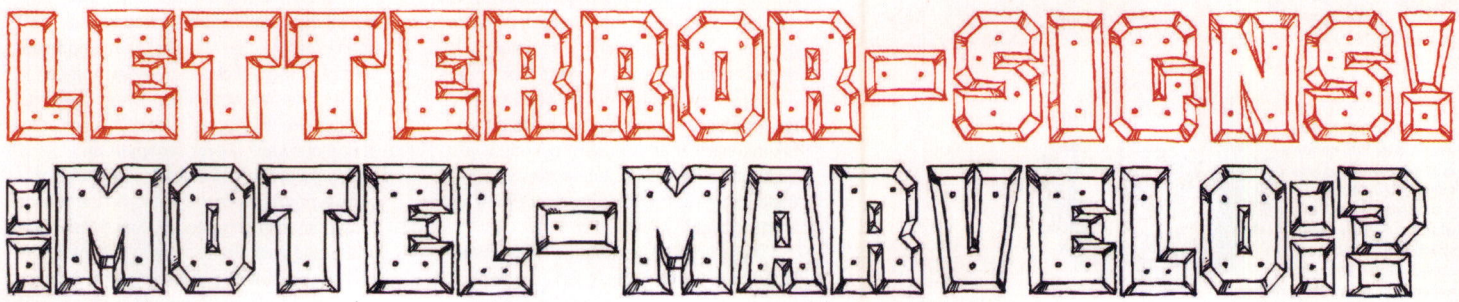


Above and far left: Last year, FontShop commissioned a series of posters showing the whole FontFonts catalogue for an exhibition entitled FiFFteen. "I wanted columns of different widths showing all FontFonts using random texts, to give an impression of the size and diversity of the library," explains Erik. "I wrote a program which makes the posters according to parameters and random factors."

Left: This image is generated with superpolating colours. using LettError's Superpolator software. "It's a tool which offers greater flexibility in interpolating fonts than regular font editors. Unusual design spaces and glyph-level axes are the most important features." Superpolator is not free but can be licensed via [w] www.superpolator.com.

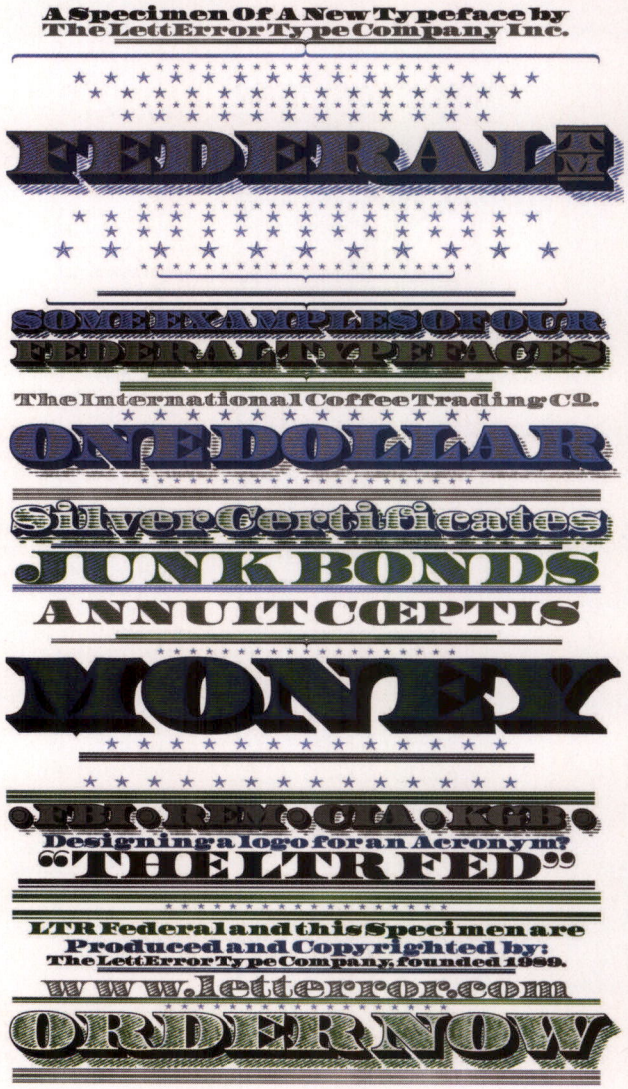
Below: Due out this year is LTR Marvelo, a highly illustrative font based on 3D signage lettering.

Opposite page, bottom: Erik van Blokland.



Right: The LettError website is packed with product info, free fonts and fun stuff.

Far right: When the Type and Media department at the Royal Academy of Art commemorated 430 years of the University of Leiden's library, Erik created a program that would make an overview of all two million books. In these posters, each book is shown as a line on a bookshelf.



Above: LTR Federal was inspired by 19th century engraved typefaces, as seen on US currency. "I built filtering code which generates the shading effects based on various parameters," explains Erik, "allowing me to generate alternatives and actually design the right shades."

It's from FontFont, part of FontShop, that many of LettError's typefaces are now sold.

The industry has come on in leaps and bounds since 1990 and Erik and Just could often be seen demonstrating their work at design events. "When we started out we travelled and talked about the way we think about computers, software and design. We made animated presentations with *Director* and also built a few animated tools and toys ourselves. In those days, making a connection between programming and design was unusual." This is no longer the case, because many design companies have programmers on staff to work with Java, ActionScript and more.

Type tools

While the staple tools of LettError are OS X, *Creative Suite* and *FontLab*, it has spent years developing powerful tools to aid the font design process. Its website is littered with references and links to its many tools, including Python, a programming language designed by Just's brother Guido; TTX, a TrueType to XML converter; LetterSetter, an engine for sampling fonts online; and RoboFab, a library of Python code which can be used to improve scripts in *FontLab*. "Our own tools refresh parts that other apps can't reach. Most of them are crude tools but they get the job done reliably. *FontLab* is the current industry standard. It also has Python scripting and we use it to make OpenTypes."

In fact, so much time has been spent on development that design work has often taken a back seat. "But writing code is just as iterative as design: sometimes you make progress by dumping everything and starting over."

The whirlwind world tours have since stopped for the two designers, but not because their expertise isn't in demand: "Now that Just and I have families and middle age is kicking in, we're no longer hopping on planes and speaking for little or no money. The kids have gotta eat!"

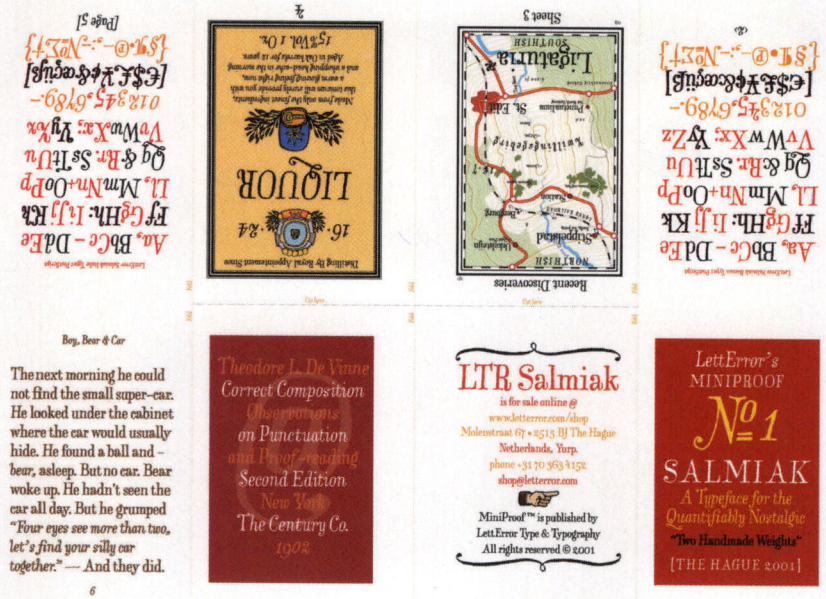
Suck it and see

While font design remains an important part of his work, Erik also balances his portfolio with illustration and graphic design projects. The latter allows faster turnover of work compared to the labour intensiveness of the former. "With illustration, there are many solutions which will be acceptable, whereas type and related technology has considerably fewer and takes a lot more time to get it right." For designers just starting out with typography, Erik recommends having a range of skills to make sure the pay cheques keep coming. "Unless you're very lucky, a small label with a couple of fonts isn't enough to live on. It's not unusual to take a year or two to get an uncommissioned typeface ready. Find a way to balance short-term projects like graphic design, illustration, web design, animation, with long-term projects like type design."

Illustration is also another way to display type in interesting and eye-catching ways. "Not all of my illustrations contain type, but I like to put it in – it's quite natural for type and shapes to live next to each other."

LettError's primary focus may be type, but all the imagery, programming and animations thrown in make for an impressive portfolio. Throughout its diverse projects there is the overwhelming sense of 'suck it and see' while imbuing it all with a wry sense of humour. Look out for *Typoman*, an animated series whose hero is fighting for good typography. In the episode 'The reason Y', Typoman is abducted by font-stealing aliens and gets out his raygun to destroy the evil pirates, finally succeeding and ending with the quip, "I never thought raygun would save typography..." Geddit? ca-p

LettError


Boy, Bear & Car
The next morning he could not find the small super-car. He looked under the cabinet where the car would usually hide. He found a ball and – bear, asleep. But no car. Bear woke up. He hadn't seen the car all day. But he grumped "Four eyes see more than two, let's find your silly car together." — And they did.
6
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[THE HAGUE 2001]
Recent Discoveries
Sheet 3
LIQUOR
16 24

Beowolf, the first random font

Back in the days when printing letters were cut into wood by monks while their ale brewed, no two letters were exactly the same. Nowadays, letter shapes are vectorised and digitally printed so each character is an exact copy of the next. But what if you wanted letters to display their own idiosyncrasies? In their one (and only) issue of the *LettError* 'zine, Erik van Blokland and Just van Rossum proposed the idea of random fonts, suggesting that a certain roughness or varying unevenness can be quite pleasing to the eye.

The duo began work on a PostScript font that would modify, change and switch letterforms. The first font of this kind to be developed was entitled Beowolf, and released in 1989. The points on the contour of the typeface were given a space in which they could move so letter shapes could change subtly, even if repeated in the same word or sentence. FF Beowolf is still available to buy from FontShop at **[w]** www.fontshop.com.

Random typeface FF Beowolf is the first of its kind. It never produces the same letter shapes twice…

Top left: LTR Salmiak is a hand-drawn font with charming characteristics. "This is one of my favourites," admits Erik. "Oddly it didn't require any programming to create the design, because it's all hand sketched and cleaned up on screen. So far I've seen only nice things done with it."

Left: A selection of LettError's early fonts. FF Trixie was famously used as the typeface for the X in the *X-Files* logo.

Clas ic font2

Trade Gothic is a Trademark of Heidelberger Druckmaschinen AG, owner of Linotype Library GmbH.

Classic font #2

Trade Gothic

Trade Gothic has been making headlines for years. We show you what's made it such a big hit with the media...

orn in San Francisco in 1908, Jackson Burke studied at the University Of California before going on to work for Mergenthaler-Linotype. There he developed Trade Gothic in 1948, just one year before assuming the role of Director of Type Development. One of the stronger san serif fonts, it bears some similarities with another Grotesque font, News Gothic (originated in 1909), and lacks a unifying structure, which lends text an almost hand-crafted appearance. It's widely used as a newspaper typeface, proving particularly suited to captions, headlines and other larger format type. It has also been widely adopted for use in advertising and for multimedia, where it tends to appear alongside other fonts, such as those in the Antiqua family.

Perhaps Trade Gothic's most famous moment came when it was used for the text 'crawl' at the start of the original *Star Wars* movie, although the ever-meddling director George Lucas subsequently amended the intro to use Franklin Gothic instead.

bdpg

Trade Gothic is often confused with Bitstream's News Gothic, which also uses angular joins on characters such as b, d, p, g, and so on.

trda

Trade Gothic is notable for the compressed width and towering height of its characters, making it ideal for use in headlines.

f at qwe

Although the lettering looks coherent, Trade Gothic actually lacks any single unifying design element. It's the only san serif font with this characteristic.

The hand-worked appearance of Trade Gothic has helped foster a trend for more dissonant font designs.

[illustration] Identikal [w] www.identikal.com

Tutorial

Outputting your font

With your typeface now set in a *FontLab* file, we finish by showing you how to complete your typeface professionally…

The fourth and final part of our typeface creation guide will help you understand how to export your typeface for use on either a PC or Mac platform. You'll learn the basic terminology of each font category and also find out how to create font files that can be used instantly in any of your computer programs.

We'll also cover some other tips on how to add variations of your font in *FontLab*, including heavier weights, lighter versions and oblique sets.

When you've finished this tutorial, you'll have a working typeface family that can be used in your projects, sent to friends, or even sold online to prospective customers using either Macs or PCs.

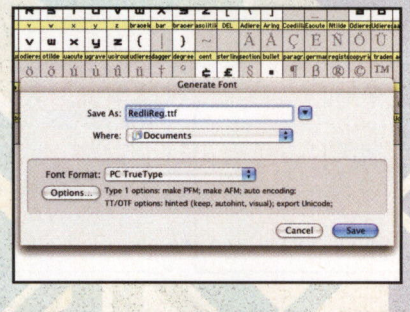
Expertise provided by creative agency Identikal. [w] www.identikal.com. See its full font collection at [w] www.identikalshop.com.

Part 1: PC and Mac typefaces

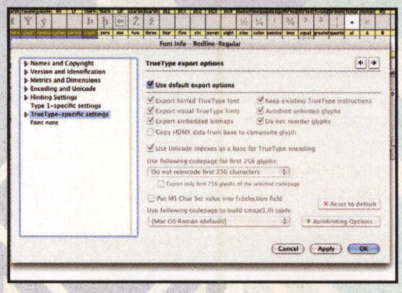
Find out the differences between both the PC and Mac font variations...

OpenType fonts

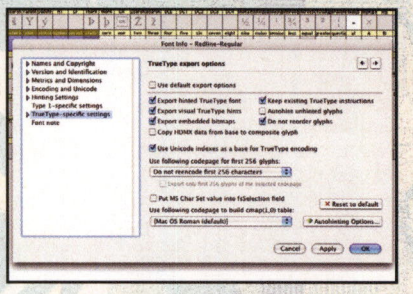
OpenType fonts are the new craze in the font world. They can be used across both PC and Mac platforms and have a much bigger variation of characters. This enables you to build bigger typefaces for more of the world's many alphabet variations. However, if you're only building a typeface for your own use or with a limited amount of characters, there's no real benefit in producing OpenType fonts.



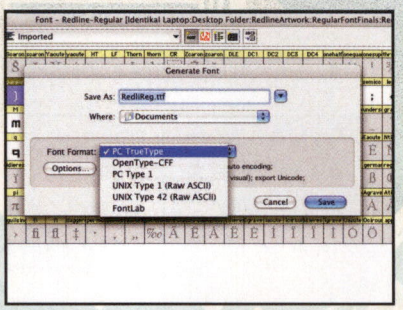
1 The TrueType digital font format was originally designed by Apple as a solution to some of the technical limitations of the Adobe Type 1 system. It is especially useful for displaying fonts on screen and was designed to be efficient in storage and processing. Both Mac and PC users can use TrueType fonts. *FontLab* can also export your font design in the TrueType platform.



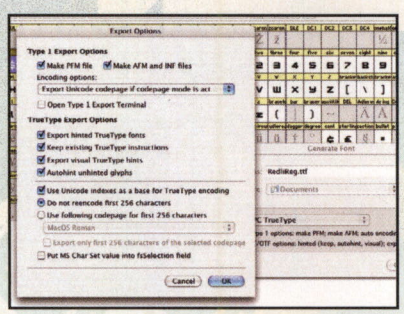
2 To create a TrueType font from *FontLab*, you'll need to check the info of your font by accessing the Font Info window in the File dropdown menu. This tells you everything you need to know about your font including hinting, copyright info and TrueType settings. Select the TrueType settings bar and you'll see a whole host of information regarding the export of a TrueType font.



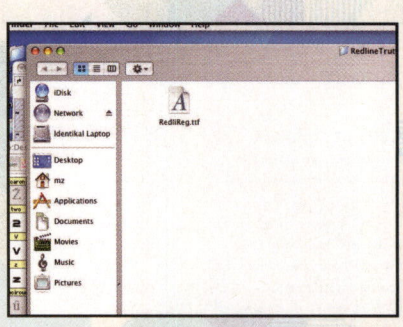
3 You can either leave the default export options on, or choose what to include in your TrueType font. You can auto-hint unhinted characters, select a specific language case, export bitmap variations and adjust the font smoothing control. However, if you want to fine-tune your TrueType font, you can do it in the Font Info window.



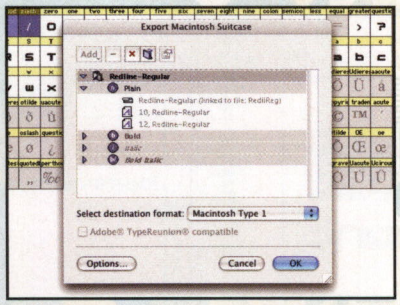
4 Once you're happy with your adjustments, you can generate your TrueType files. Go to the File menu and select Generate Font. This will bring you into another options window, where you should create a new folder (preferably named after your font) and select the TrueType version.



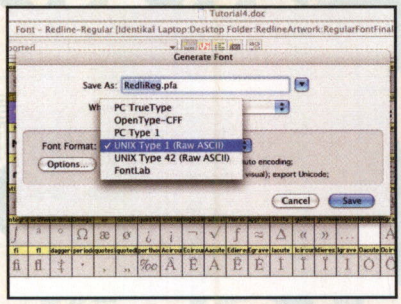
5 You can now select your font generation as either a PC TrueType or Mac version. Also, by pressing the Options button you can choose various other elements that can be incorporated into your TrueType font file. These options include AFM files (Adobe Font Manager) that include all of the font's metrics information.



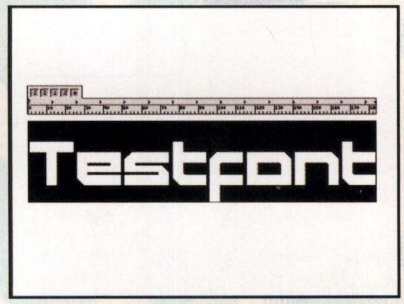
6 When your font has been technically perfected and you've selected the appropriate files to export it, simply press Save. Your first copy of a TrueType font will now be available to use from the folder you created it for.



7 Another popular font format is the PostScript Type 1 variation. The format was created by Adobe for accurate use in print and is actively used in desktop publishing. Type 1 fonts have two separate files, one being the PostScript information and the other being the bitmap files. The PostScript file is for print and the bitmap file is for screen. This variation can be used by both PC and Mac users.



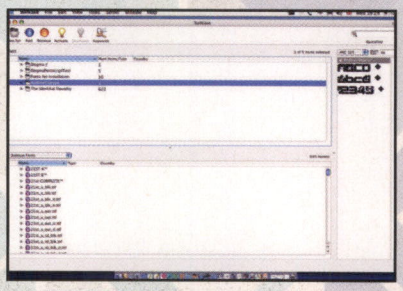
8 For PC users who want to export their font as a PostScript version, all you need to do is repeat Steps 2-6 above and access the Type 1 information instead of the TrueType data. Then export the font as UNIX Type 1. For Mac users who want to export their font as a Mac Postscript, you need to select the 'Generate Mac Suitcase' option and select Macintosh Type 1.



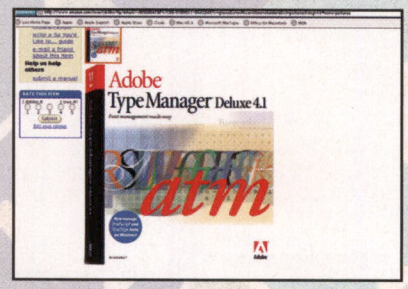
9 Once you've decided which platform to use for your font files and you've got the correct files in individual folders, you're ready to use them in your desired computer programs.

Part 2: Installing your font

For both Mac or PC users, here are the best ways to install your font on your machine...



1 *Suitcase X1* for the Mac is probably the best font-managing program to use when installing your new font. Once opened, simply place the font folder that you created in the Sets window and the folder automatically appears. All you need to do then is press the Activate button.



2 *Adobe Type Manager Deluxe* is another great font managing system that can be obtained for both PC and Mac users. As with *Suitcase*, you simply drag and drop your font onto the Sets window and activate it for use.

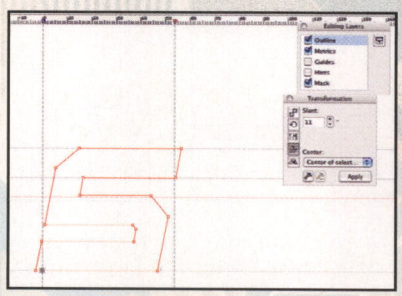
3 Mac users can place the font files in their system folder file named Fonts. All programs in use need to be closed down before you do this. The problem with using your system folder as a font manager is that if you overload it, it'll crash your machine. Our advice is to use this sparingly.

Part 3: Creating further variations

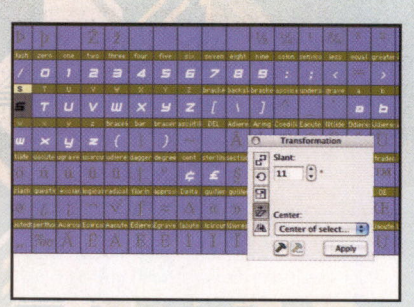
Finally, we give you advice on how to expand your font into a family of varied typefaces in *FontLab*...

Italic or oblique

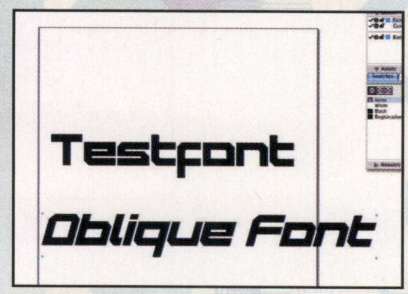
The true italic is a variation of style derived from your original type design, but has been designed to work at a slight angle, of around 11–13 degrees. Each character is designed differently from its original form and therefore earns the right to be called italic. However, there is a simple way to create a typeface with a similar effect: an oblique version. This is simply a regular typeface that has had its characters skewed by roughly 11–13 degrees without changing any of the font's design.



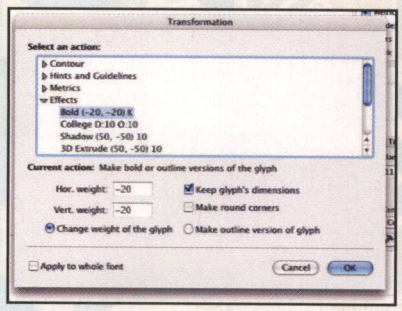
1 To create an oblique version of your font, open one of the characters in your font window and slant one letter using the Skew option from the Transformation window (usually by 11-13 degrees).



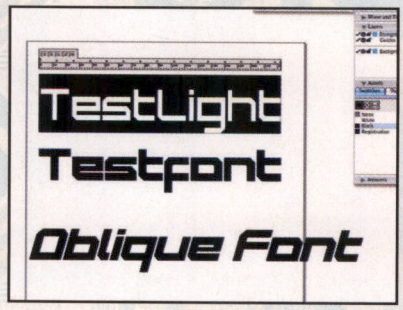
2 Once that character has been skewed to your satisfaction, select all the other characters you want to change and, using the same measurement in the Transformation window, skew them all.



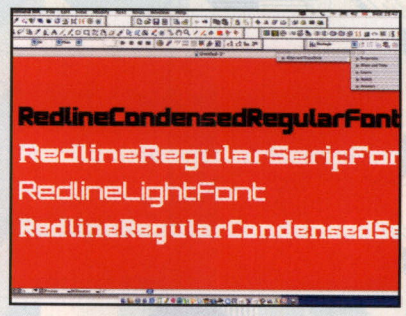
3 After skewing, you'll have to space and kern the font again. Refer to the previous tutorial for this (p34). Once that's done, you can export your new oblique version as you did at the beginning of this final tutorial, and then begin to use it alongside your original design.



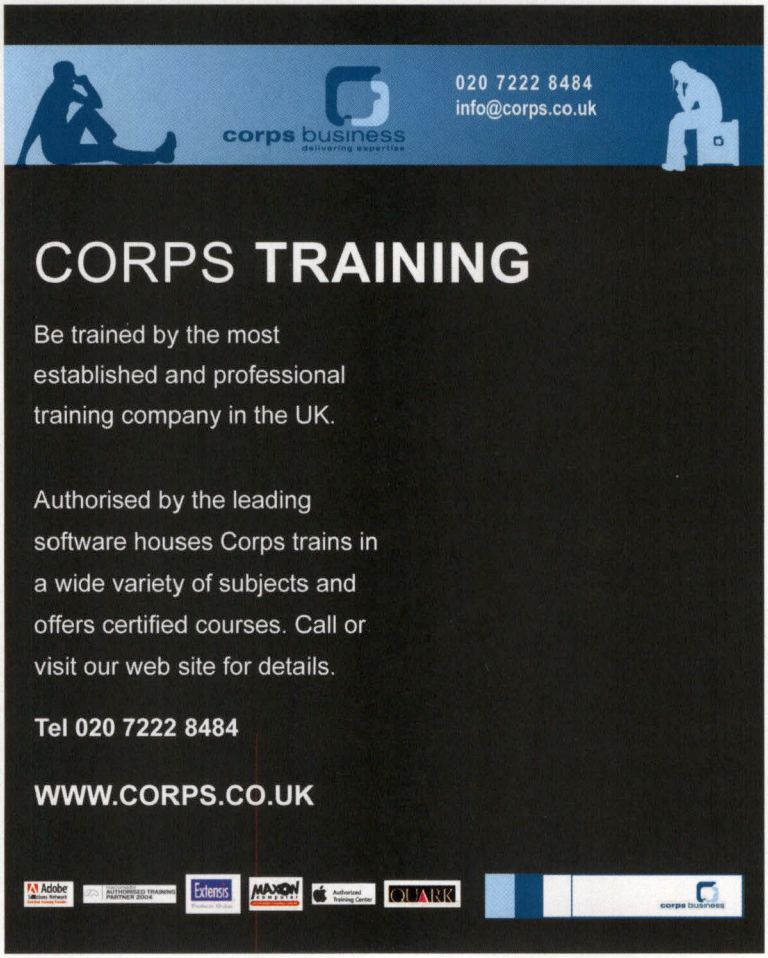
4 To adjust weights in *FontLab*, select a single character to work with. Using the Transform option in the Tools dropdown menu, select the Effects option. In this instance, we're creating a lighter version by adding two figures in the 'Hor weight' and 'Vert weight' boxes (-20 for lighter weights, 20 for bolder versions).



5 Once you're happy with the weight of your character, you'll need to select the rest of the font and repeat the same transformation as you did with the original glyph. As with the oblique version, you'll need to space and kern before finally creating your font files of the new weight.



6 After adding weight variations and oblique versions, you can begin the long and difficult job of getting your font out there. We hope that these four tutorials will have helped you to master the tools and skills of type design – all that remains is to get your font out in the type world! cap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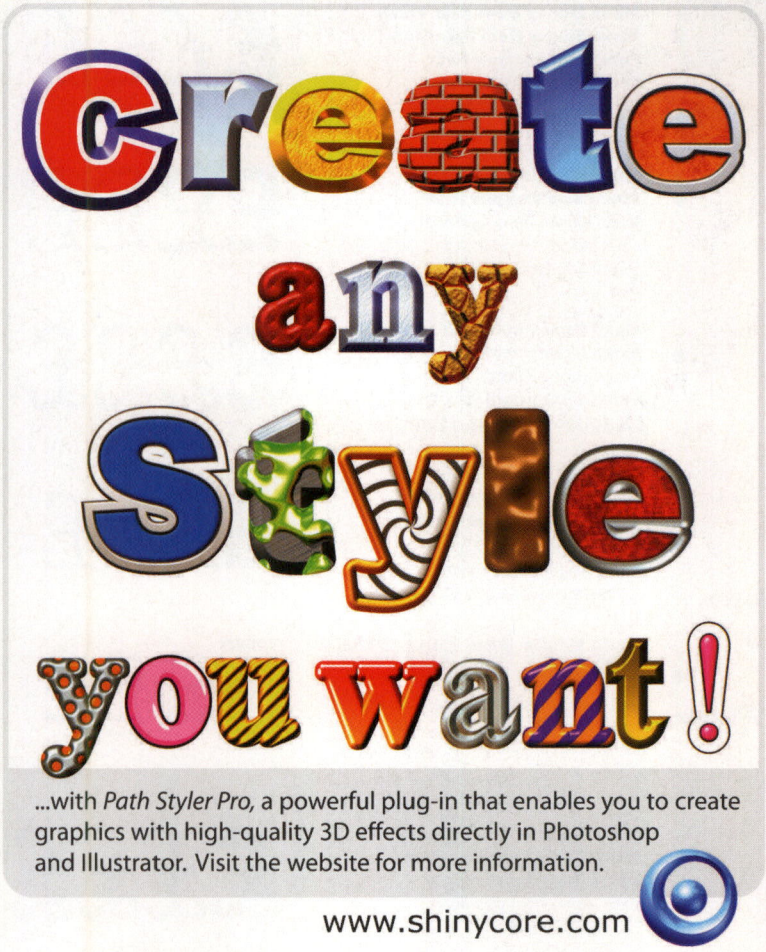
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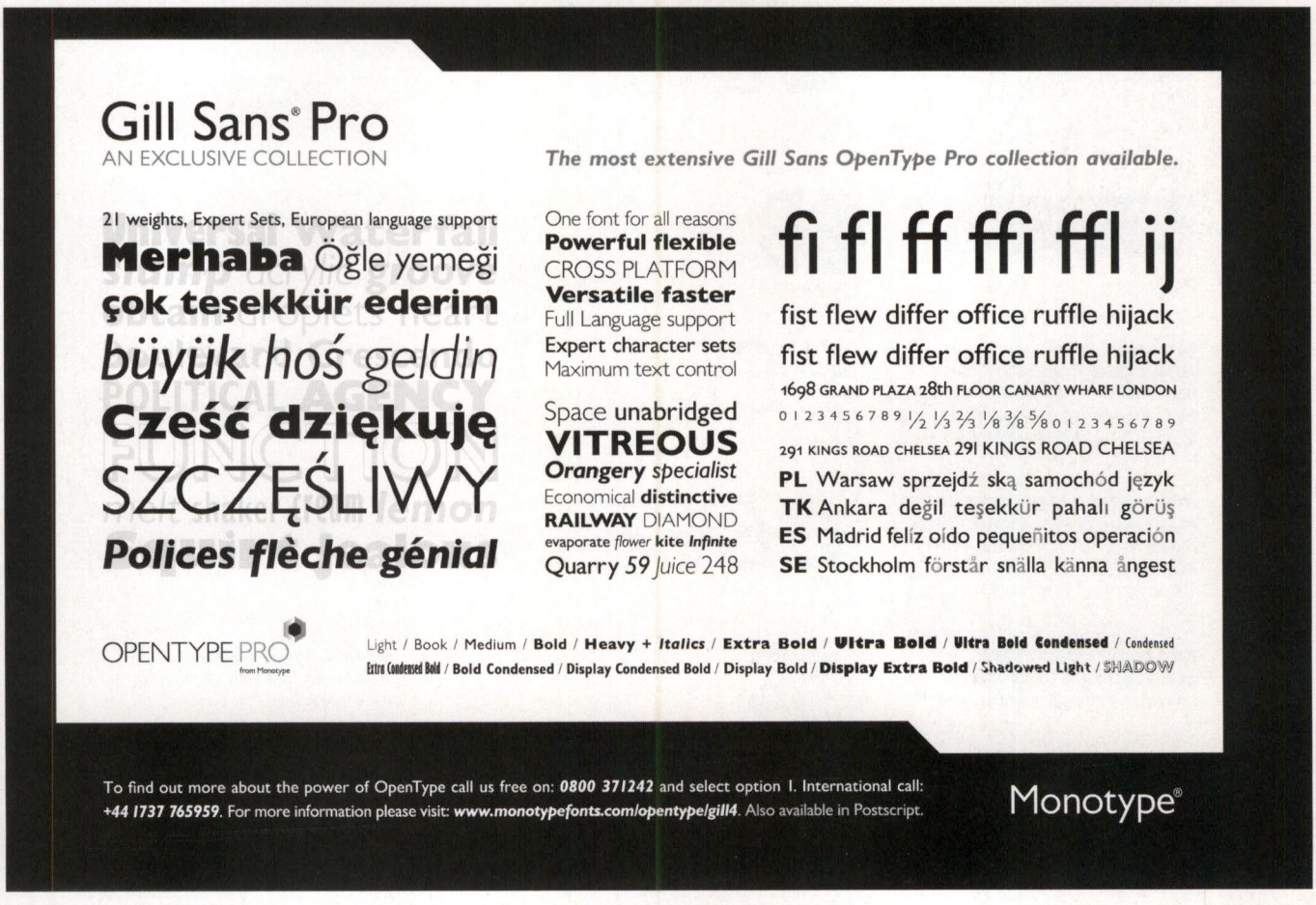
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PL Warsaw sprzejdź ską samochód język
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Gill Sans

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80pt 20mm
PR1004

Courier

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80pt 22.6mm
IL9864

Helvetica Neue

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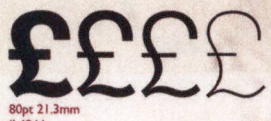

80pt 21.3mm
IL4844

American Typewriter

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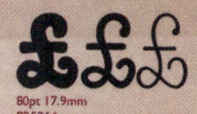

80pt 17.9mm
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Century Gothic

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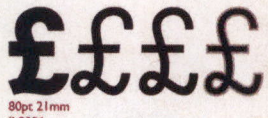

80pt 21mm
IL5086

Eurostile

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80pt 20mm
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Chaparral Pro

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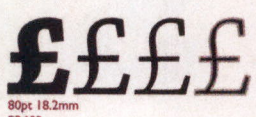

80pt 18.2mm
PR602

Lucida Grande

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80pt 21.3mm
IL4844

Hix

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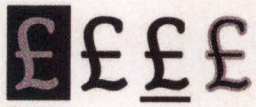
Premier



80pt 18.2mm
IL3843

Myriad

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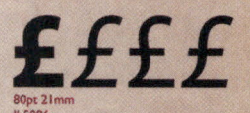

80pt 21mm
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News Gothic

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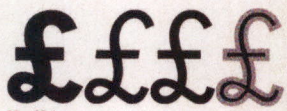

80pt 22.6mm
IL9864

Copperplate

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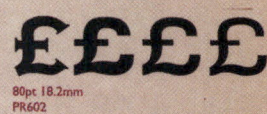

80pt 18.2mm
PR602

Unisect

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80pt 17.9mm
PR5264

Century Old Style

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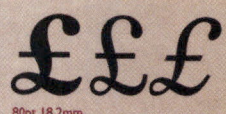

80pt 18.2mm
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Marker Felt

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80pt 20mm
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Charlemagne

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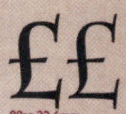

80pt 22.6mm
IL9864

Letter Gothic

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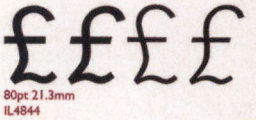

80pt 21.3mm
IL4844

Viva

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80pt 17.9mm
PR5264

Lithos

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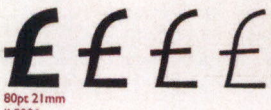

80pt 21mm
IL5086

Futura

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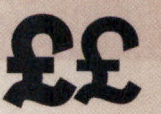

80pt 20mm
PR1004

Rosewood

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Premier

80pt 18.2mm
PR602

Minion

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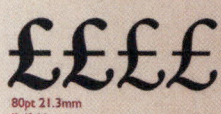

80pt 21.3mm
IL4844

Rotis Sans Serif

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80pt 18.2mm
IL3843

Nanosecond

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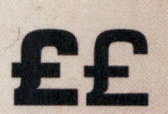

80pt 21mm
IL5086

VAG

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Prestige Elite

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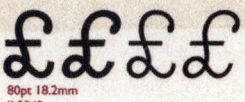

Trebuchet

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Trajan

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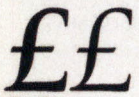

Baskerville

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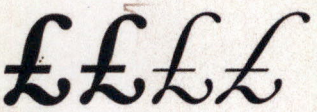

Tahoma

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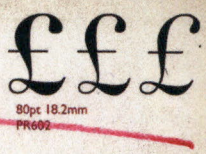

Georgia

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Helvetica

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Zapfino

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Jenson

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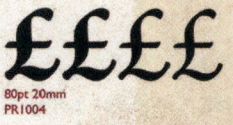

Lucida Handwriting

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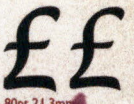


Feature

MAKE MONEY FROM YOUR FONTS

Designing a font is just half the work. Next you need to get it out to punters. We look at your options...

How great it is to be a successful font designer: working on a few typefaces, selling them online and swanning off around the world to speak at conferences while your earnings pour into your bank account. Designing a commercial font is a fantastic achievement. You could catch a proud glimpse of your creation at any time — on TV, in magazines, even in the opening credits of a movie. But successful font design is a tough nut to crack. The big names in typography — Eric Speikermann, Peter Bilak and Max Kisman to name but a few — haven't got there without serious hard work.

Once you've designed a typeface, your choice is to sell it from your own website or to approach a foundry. We talk to font designers and foundries about how to getting your font out there. Jim Richardson, founder of SUMO Design ([w] www.sumodesign.co.uk) in Newcastle, believes that success as a font designer has to be based on more than money. "Financially it's hard to make a living from," he admits, "but in other ways it's possible to become successful pretty quickly." Jim has been creating typefaces since 1998 when he put them online for people to download free of charge.

"I made no money, but it was a great buzz to pick up a magazine or visit a supermarket and see one of my

[illustration] GR/DD [w] www.grdd.co.uk

typefaces. Personal satisfaction has a lot to do with why I do it."

Jim was also one of the faces behind Fontmonster, a free font site which caused a stir among designers around the turn of the millennium with its collection of cool typefaces. "Fontmonster attracted huge amounts of visitors and our work was published in magazines and books around the world. It encouraged me to push my type work further."

Intense work

But it's not always been an easy ride. Jim went on to start a small font foundry, Union Fonts, to sell his own and fellow designers' typefaces. They grew to an impressive collection of over 200 fonts. "Sadly, it never made a penny, and after two years of losing money I decided to close down the business." Fortunately, the design industry is more reliable, and while Union Fonts never took off, his design agency SUMO has become one of the biggest in the North East, winning awards for its superb graphic design and illustration work. "It's good to have a variety of work," he believes. "Type design can be intense and the detail can drive you crazy, so something different, like a magazine or corporate identity, gives you a break. Also, being an end-user of type gives you a better understanding of what really works."

Another of Jim's successes is his involvement in the Building Letters charity project launched in 2003. Now on its third release, the magazine and CD-ROM brought together top name designers such as Neville Brody and David Carson to create fonts in order to raise money for developing countries. Jim approached design magazines and websites with the new font pack and the venture attracted a lot of attention. Packs are for sale from **[w]** www.buildingletters.org and have raised thousands towards projects in Africa and Asia. And it's not just the people receiving the money who have benefited from this venture: Jim has enjoyed the collaboration, as he explains: "Building Letters has allowed me to work with designers that I really respect, which has been fantastic and also kind of surreal..."

£££

80pt 22.6mm
IL9864

Type tips

Five top tips for getting your fonts out there without a foundry...

1. Join online communities such as **[w]** www.typophile.com to get to know the big names in the industry, grow your contact list and get feedback.

2. Create a strong, simple web presence where people can view typefaces easily. Offer some free fonts alongside your better-quality chargeable fonts to attract type-hungry designers to your website.

3. Go to type conferences to network and get some tips. Try the St Bride Temporary Type Festival (**[w]** www.stbride.org) or TypeCon in the US (**[w]** www.typecon.com).

4. Contact design newsletters and magazines with your fonts – they love a new typeface. Organise competitions for entrants to win your collections.

5. Don't overcharge for your fonts. Most individual typefaces go for around £15–25 ($20–30 USD). Use a service such as PayPal or World Pay to receive payments; don't rely on a cheque in the post.

Building Letters is a charity font project which sells the work of leading designers to raise money for developing countries. See **[w]** www.buildingletters.org.

Hired help

"My advice for a newcomer with a font that's ready for release would be to go to a foundry and get them to sell it for you," says Jim. "They may take a big commission, but your typefaces are on a site with thousands of customers and you don't have to handle marketing, payments or technical support."

Using a foundry has definite advantages, mainly that it gets on with the dirty work while you spend time on other design work. There are hundreds of foundries to choose from – large, small, traditional or modern. The big names include Emigre, Monotype Imaging, FontFont and Linotype (see 'The main players' box for more info). Each foundry has searchable websites which display and sample all their fonts. They also produce stunning catalogues to send out to designers the world over every year.

Otmar Hoefer is Director of Font Marketing at Linotype in Germany and has worked at the company for 20 years. The most popular fonts at Linotype are traditional families such as Helvetica, Frutiger, Univers and Palatino. "Our most successful type designers are Hermann Zapf and Adrian Frutiger," says Otmar. "Even at 86, Zapf is making revisions and inventing new typefaces."

Despite the popularity of traditional typefaces, Linotype is constantly on the lookout for new talent. "We have some superb fonts from younger designers such as Wiesbaden Swing by Rosemary Kloos-Rau or Ergo by Gary Munch." So what are they looking for when accepting a new font or font family? "The market needs alternatives to existing typefaces, but we have high expectations of quality and originality. A one-weight constructed typeface made from squares and circles is not a likely bestseller." The time for deconstructed fonts is also gone according to Otmar. "A typeface should not conflict with existing offerings, or they should be significantly better and offer a wider range of usable weights and characters."

Linotype invites submissions from font designers via post or email. A jury meets quarterly to review samples and discuss possibilities. Final files should be sent in a variety of formats – PostScript, TrueType and OpenType – and should be as complete

Below left: Studio Dunbar's colourful contribution to the third release of Building Letters, coming soon.

Bottom left: India, a font designed by Jim Richardson of SUMO Design.

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

The main players

Linotype

[w] www.linotype.com

Linotype and Monotype (see below) have been battling it out since the 19th century. After competing with hot metal, photosetting and filmsetting technologies, both made the leap to the digital domain. The Linotype Library is one of the world's largest font libraries, offering more than 6,000 typefaces.

Monotype Imaging

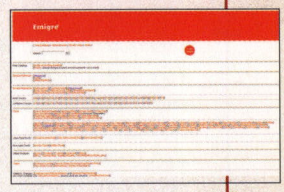
[w] www.fonts.com, [w] www.itcfonts.com

Monotype was founded in 1887 and has been dealing in type technology ever since. The fonts.com website was launched in 2001 and features the entire Agfa-Monotype back catalogue and the ITC (International Typeface Corporation) collection, also available at itcfonts.com.

Emigre

[w] www.emigre.com

Emigre's iconic yearly magazine has been a digital typography flagship since the dawn of the Apple age. The font foundry is small but beautiful – 300 faces by designers such as Jeffery Keedy and Jonathan Barnbrook. You won't find them anywhere else.



FontFont

[w] www.fontfont.com

The biggest collection of contemporary fonts, the FontFont library has grown to over 3,000 faces in just 15 years. There are submissions from the likes of Neville Brody, Erik van Blokland, Just van Rossum and Tobias Frere-Jones.

£ £ £

80pt 18.2mm
PR602

£ £ £ £

80pt 18.2mm
IL3843

as possible. Linotype does have a technical team who can refine fonts, but this will affect your fee.

On average, fonts in the Linotype collection are sold at 22 euros (£15) for PostScript and TrueType or 29 euros (£20) for OpenType. As for commission, "The percentage for the designer varies from 10 to 20 per cent depending on how much work we do to a font to meet our quality requirements," he explains. Eighty per cent may seem huge, but not only does this include advertising but also legal and copyright protection. "Designers can get a higher percentage if fonts are sold via the Linotype Webshop, but technical queries and legal protection are not covered."

Bang to rights

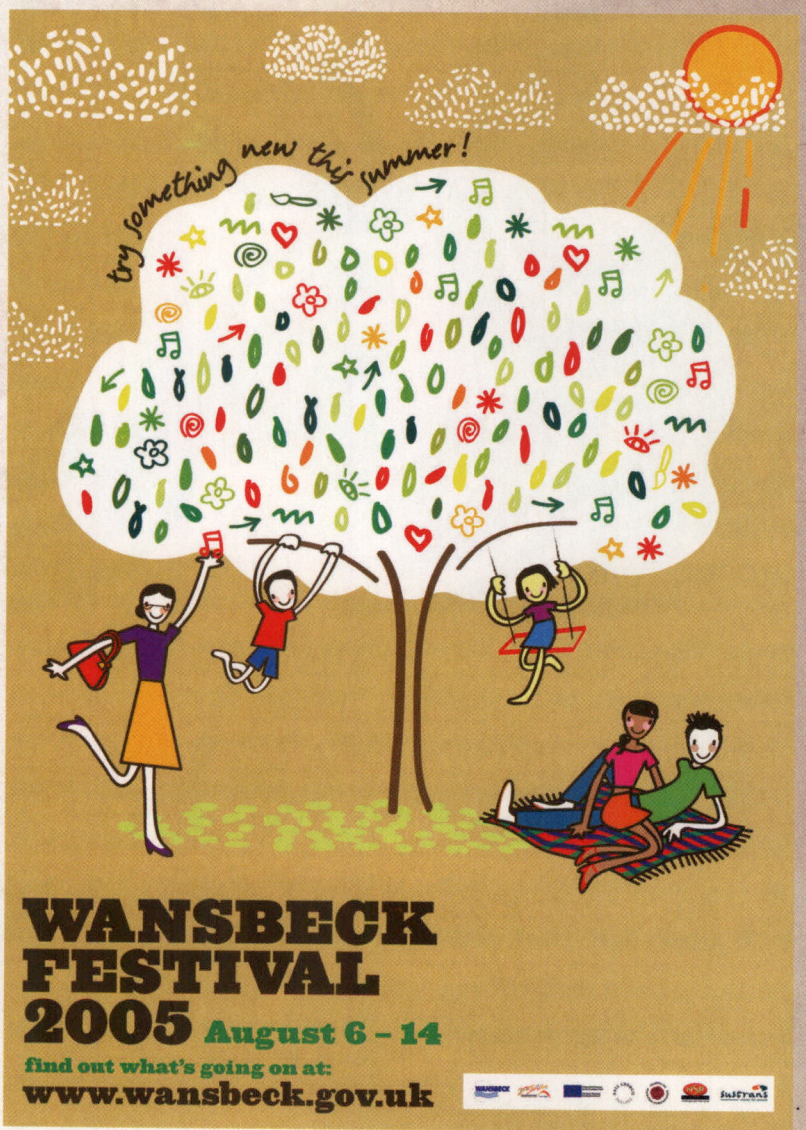
Copyright issues are not solved by going to a foundry, but they are in a much better position to apply for patents in various countries and pursue copyright cases on your, and their, behalf. Ben Jones ([w] www.protimient.com) is a relative newcomer to font design and is finding this one of his biggest obstacles. "If someone passes on my fonts or even puts them on a file-sharing network, I have no way of knowing unless I see it myself. Even then I can't afford to sue anyone." Like a foundry, he has an End User Licence Agreement which anyone who buys a font must agree to, but this is heavily reliant on the good faith of customers and designers.

Instead of selling his fonts himself, Ben opted for online foundry MyFonts.com, which lists thousands of typefaces in a searchable database and takes a smaller commission. He links to his area on the site in emails and on his own design company's site. "MyFonts.com has a large audience and good reputation of a major foundry while giving me total control over my fonts. I miss out on the marketing that a large foundry provides but I have the added satisfaction that any success that comes from my fonts is usually because of my own efforts!"

The facts of type

In reality, few designers can survive on fonts alone. The long revered Dalton Maag is one of the few specialist typographic design houses out there. Even the ever-prolific agency Identikal with 450 font sets to its name supplements its sales of typefaces with some great work in illustration, animation and graphic design.

But it's not all bad news. Never forget how much fun designing a font can be and how satisfying it is to finish an entire family. Success shouldn't just be defined by sales. If you can create a typeface to use in your own design work and websites to great effect, you've already set yourself apart from the hoards who refuse to budge from the Helveticas of this world. ca-p



Right: SUMO combines illustration and typography to great effect, especially in this superb poster for the Wansbeck Festival.

Foundry advice

Five top tips for sending your fonts to foundries...

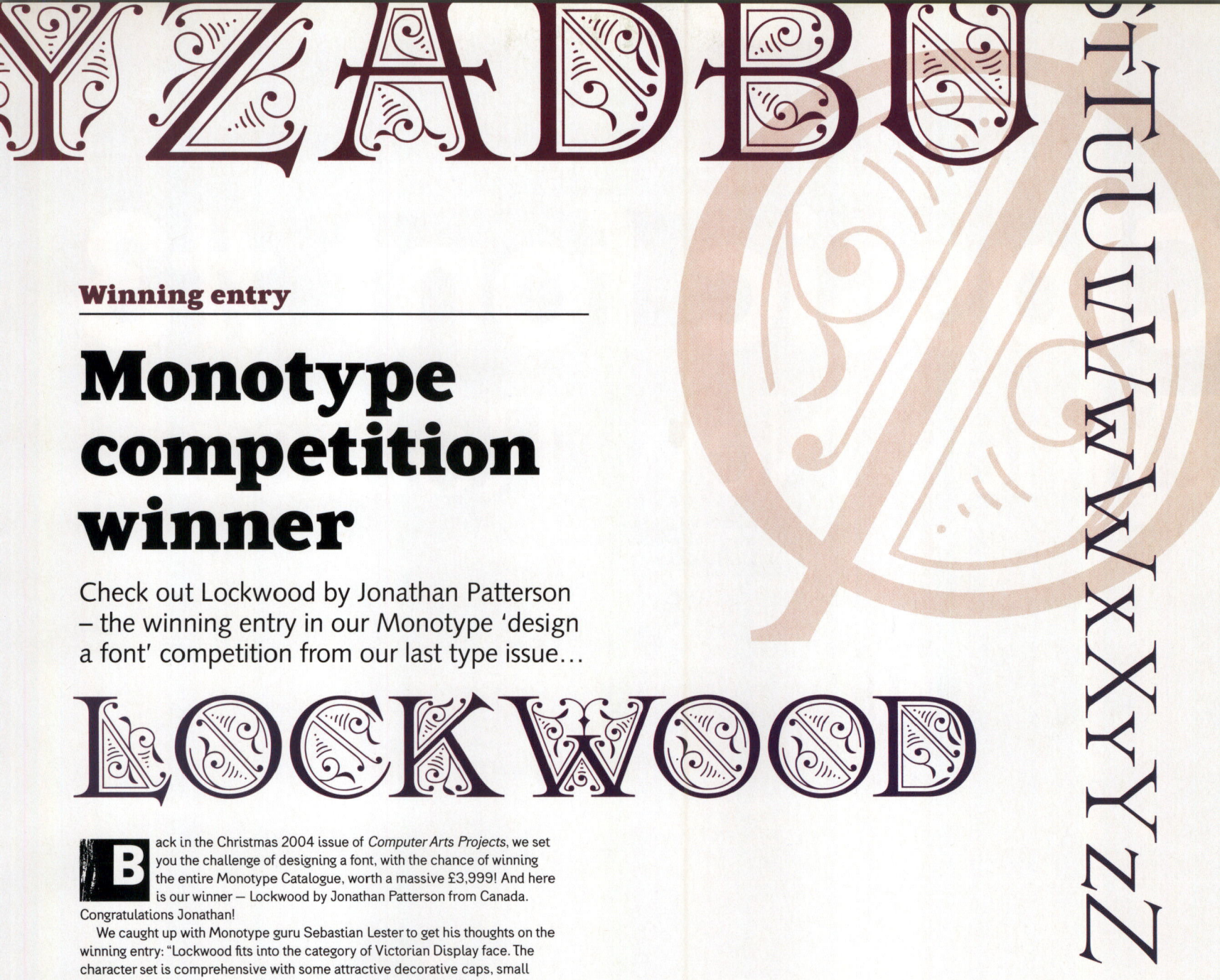
1. Do your research. Before approaching potential foundries, find out which ones are most suited to your style of fonts and the target market – that is, traditional or trendy?

2. Read submission guidelines before sending anything out. Many foundries require you to submit sample PDFs and await a response before sending in a batch of files for every font and format you've created.

3. Expect a whopping sales commission of around 70–80 per cent from the larger font foundries. Community-based services such as [w] www.MyFonts.com take less commission.

4. The more work a foundry has to do on your font, the less your commission. Make sure it's up to scratch and you meet their full requirements before sending in your files.

5. Copyright is based on the data of the digital file, which has to be registered at patent offices in several countries to be well protected. This is best done before the typeface is released to the public. Unfortunately, it's more difficult to do without the aid of an established foundry with its own legal department.



Winning entry

Monotype competition winner

Check out Lockwood by Jonathan Patterson – the winning entry in our Monotype 'design a font' competition from our last type issue...

Back in the Christmas 2004 issue of *Computer Arts Projects*, we set you the challenge of designing a font, with the chance of winning the entire Monotype Catalogue, worth a massive £3,999! And here is our winner – Lockwood by Jonathan Patterson from Canada. Congratulations Jonathan!

We caught up with Monotype guru Sebastian Lester to get his thoughts on the winning entry: "Lockwood fits into the category of Victorian Display face. The character set is comprehensive with some attractive decorative caps, small caps and an extensive range of ligatures and fractions. It looks like a revival to me of a hot metal family of that period."

He continues: "There are some characters I'd have approached differently, but characters generally have a certain naive charm to them, as much of the hot metal typefaces of the Victorian era did."

Once again, congratulations Jonathan – the Monotype Library will be winging its way to you soon! ca-p

Times New Roman is a trademark of Monotype Typography.

Classic font #3

Times New Roman

Regarded as one of the finest typefaces in circulation, Times New Roman began life in *The Times* newspaper in 1932…

The original draft for this typeface was created by *The Times* employee Victor Lardent under the direction of Stanley Morrison, and then further refined in the Monotype Type Drawing Office (although some contest it was actually created by American naval engineer Starling Burgess). Stanley also experimented with Plantin and Perpetua during its creation, but ultimately credited 16th century font Gros Cicero as a key influence.

The design was licensed to Linotype in 1945, which registered the name 'Times Roman' for its own version of the font. Things got somewhat complicated during the 1980s, not least when Monotype moved to clarify its rights for use in the United States. Now, Linotype retains ownership of 'Times Roman' and licenses it for use by the likes of Apple and Adobe, while Monotype remains home to 'Times New Roman'. Differences between the two types have crept in during the last 50 years, particularly with the release of Adobe's PostScript edition. Linotype and Monotype have both since updated their TrueType designs, each striving to re-interpret the originals by Morrison and Lardent more accurately. Although no longer employed by *The Times*, the font is now widely used by book publishers.

vNw times

Times New Roman uses both vertical and diagonal stress in the lettering, but each character remains carefully balanced out.

As befitting a typeface designed for conveying as much information as possible in a newspaper, characters are remarkably crisp and legible due to their narrow width.

Arguably the most sensitively digitised of the fonts, the versions of Times Roman and Times New Roman now available have exacting pixel placement in the serifs.

Originally each point size of the font was modified to enhance legibility, with thicker strokes, looser spacing and shorter ascenders and descenders on the smaller sizes.

P690 690 DSO51 T TTXT 31.07.01:02:04

HÄTTE LUST

KORTSCHI PROBLEM
WOLLEN WIR DAMIT SOFT.

0190-80 97 92

Hol ihn raus und
mach mir richtig!
0190-80 83 33

**Kkkriegbhafte
Blond inen!kkkkkk
Komm hier...kkkkkk**

0190-
808973

Süße
Amateurin
bückt
sich!
0190-
702267

[illustration] Stefan Gandl [w] www.NeubauBerlin.com

Type online

Fonts are an eternal headache for type-mad web designers. Could sIFR open source technology be the answer we've been waiting for?

Web designers have long since given up on the idea of creating pixel-perfect designs. With such a miscellany of browsers, operating systems and screen resolutions, the only certainty is uncertainty. But one thing that code pushers still hanker for is the ability to display text in their favourite fonts. While print designers are used to scouring font books and spending hours toying with the latest typographic weapons, web designers are stuck with the font equivalent of spud guns: Verdana, Times, Georgia, Helvetica and Courier.

The soaring popularity of CSS in the late 1990s caused designers to stop and think about their typefaces. Previously, designers who wanted to assign specific font, colour, and size to their type had to code it up in the HTML for each occurrence, which was

Above and right: ABC uses sIFR to deliver custom fonts on its website, giving the site a pared-down consistency. However, compared to CNN's unashamedly aliased browser fonts, the slick fonts detract from a feeling of immediacy.

Above right: ESPN uses sIFR to draw its headline, requiring a bold tabloid-style italic to convey the site's main message. Elsewhere type is kept small, because the site is picture-led and has a young audience to whom tiny type isn't an issue.

complex to write and costly to maintain. CSS allowed designers to define type attributes throughout a document or site with one line of code — and to change them site-wide in an instance.

Web restrictions

Suddenly, typography was a new toy rather than a nuisance. But the core problem remained: if each user didn't have the exact fonts installed on their machine, they wouldn't be able to read your site. (Or, at least, they'll get Courier New when you specified Cantoria SemiBold Italic.) The font problem is one of the biggest bugbears in commercial web design. It's not even a case of users not having the season's latest font from Identikal; because different fonts are being bundled with different operating systems (and versions of operating systems) a designer can't even be certain that basic fonts will display as they should. The fact is that even in 2005, designers don't have a lot more freedom than when the first version of Netscape Navigator was released in 1993 — when the only font you could bank on having was Times. Back then it didn't matter, because the web was about delivering tech documents to a flannel-shirted audience.

The ideal solution would be for the browser to request a standard TrueType font file from the server and use that to render all the text. But that's unlikely to happen for licensing reasons, because there would be nothing to prevent the user from keeping the font. As you'd expect, there have been several stabs at solving this.

The first was when Netscape (remember that?) introduced a feature with version 4 of its then-popular browser called Dynamic Fonts, which delivered a copy of the necessary font to the user's computer. However, the solution didn't take off: designers didn't adopt it because it wasn't compatible with Internet Explorer. Then, type foundry Bitstream released the Bitstream Font Player, a browser accessory that did the same thing but worked across forms. That didn't catch on either, finally falling off the radar when an Internet Explorer update broke it. Microsoft eventually got round to developing its own solution: Web Embedding Fonts Tool. WEFT was a downloadable file that invisibly delivered a font to a user's browser. Of course, you had to have Windows — and the latest version of Internet Explorer. WEFT never stuck, and Microsoft eventually abandoned it.

Store
iPod + iTunes
.Mac
QuickTime
Support
Mac OS X
Hot News
Switch
Hardware
Software
Made4Mac
Education
Pro
Business
Developer
Where to Buy
Introducing Mighty Mouse.
Single-button looks, multibutton charm.
Touch-sensitive technology detects right and left click.
The innovative Scroll Ball gives you 360° scrolling capability.
Horizontal, vertical and even diagonal scrolling offers more control.
Force-sensing side buttons let you activate apps.
Optical tracking sensor, full programmability with Mac OS X Tiger, USB 1.1 and 2.0 compatible.
Hot News Headlines
Mac OS X Dashboard Widgets Top One Thousand.
New iBook G4s.
Built-in wireless. From $999.
New Mac mini.
512MB memory and built-in wireless. Still from just $499.
Over 1,000 Widgets
Downloads for Dashboard.
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1-800-MY-APPLE
Important Safety Recall — Rechargeable Batteries for 12-inch iBook G4, 12-inch and 15-inch PowerBook G4
iPod Settlement | Expanded iBook Logic Board Repair Extension Program (12/17/2004)

THE GOTHIC TIMES
Geneva Plan Signed
Helvetica, Arial in Grotesque Accident
"THE QUEST TO ABOLISH THE SERIF SHALL CONTINUE."

Above: An example of the many different fonts you can use on one page with sIFR technology.

Left: Apple is one site that resolutely sticks to GIF images for its headlines. With über-strict brand values and well-thumbed corporate style guides, the Californian style masters can't risk their marketing message displaying incorrectly just because someone in Idaho still uses Netscape Navigator 3.

sIFR technology

Now though, it seems like we're finally getting somewhere. Scalable Inman Flash Replacement (sIFR) is a technology that enables designers to deliver the exact fonts they want to a user's browser. sIFR works by rendering text in the font of your choice using a combination of JavaScript, CSS and Flash. The user doesn't have to have the font, so you don't risk having them see Courier when you'd intended something fancier.

Here's how it works: first, a normal page is loaded into the browser, then a JavaScript function checks that Flash is installed. If Flash isn't installed or if JavaScript is turned off, the page displays as normal without the fancy fonts. Otherwise, the sIFR JavaScript goes through the page replacing your text with a small Flash movie of the text rendered in the font the control freak designer intended. Although the text is essentially a Flash movie, the sIFR folks have put effort into making the text behave as you'd expect. It can be highlighted with the cursor, and copied to the clipboard using the right mouse button or the usual keyboard

Nielsen knows best

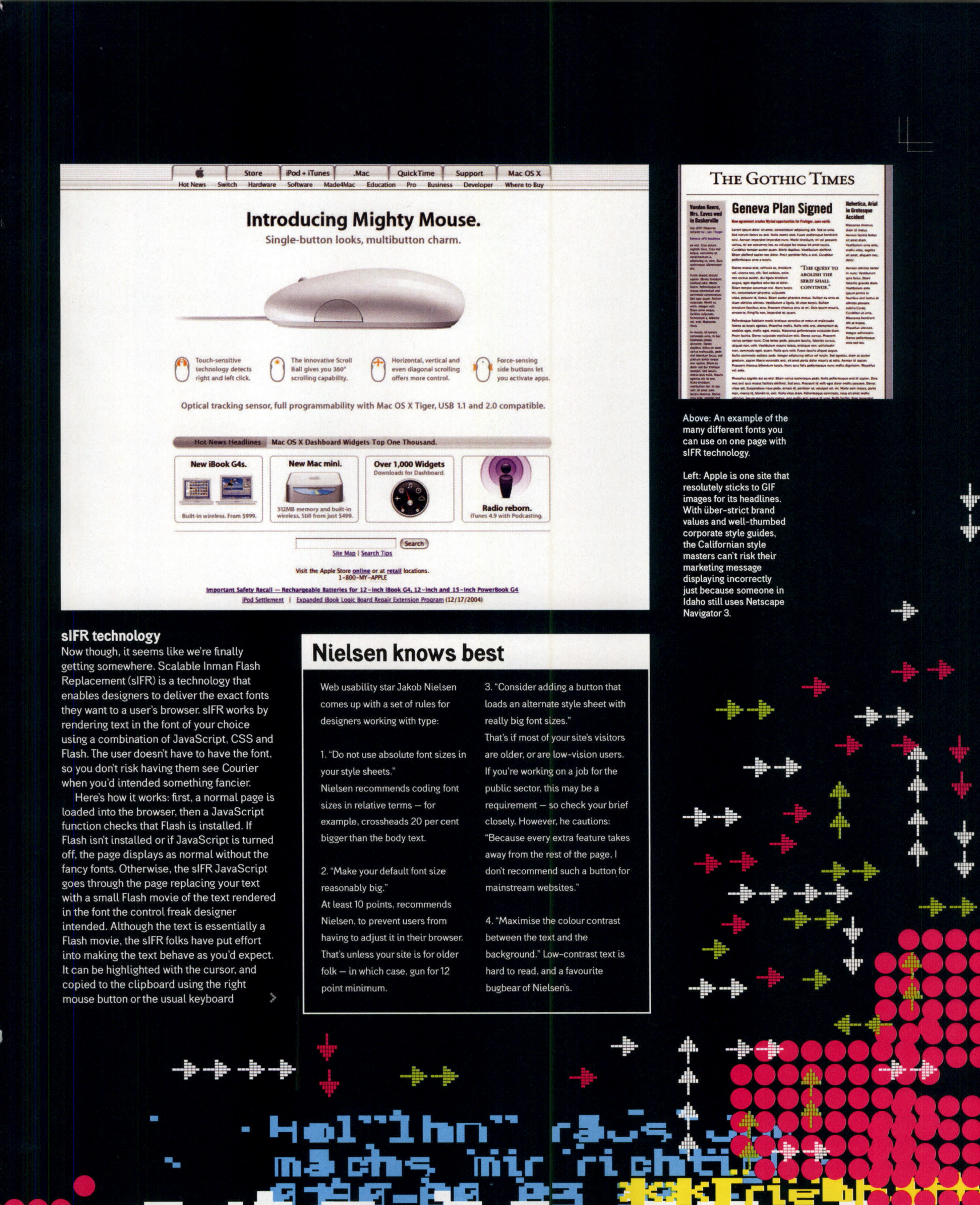
Web usability star Jakob Nielsen comes up with a set of rules for designers working with type:

1. "Do not use absolute font sizes in your style sheets."
Nielsen recommends coding font sizes in relative terms — for example, crossheads 20 per cent bigger than the body text.

2. "Make your default font size reasonably big."
At least 10 points, recommends Nielsen, to prevent users from having to adjust it in their browser. That's unless your site is for older folk — in which case, gun for 12 point minimum.

3. "Consider adding a button that loads an alternate style sheet with really big font sizes."
That's if most of your site's visitors are older, or are low-vision users. If you're working on a job for the public sector, this may be a requirement — so check your brief closely. However, he cautions: "Because every extra feature takes away from the rest of the page, I don't recommend such a button for mainstream websites."

4. "Maximise the colour contrast between the text and the background." Low-contrast text is hard to read, and a favourite bugbear of Nielsen's.



shortcut. Another cool thing about sIFR is that Flash text can be anti-aliased. Although OS X users have had this technology for years, Windows XP buries its (inferior) version, ClearType, away in an obscure corner of the Windows Control Panel, where the majority of users ignore it.

Font overload

Are web designers ready for a greatly expanded arsenal of fonts? Could sIFR be dangerous in the wrong hands? Certainly, with the door opened on a universe of typefaces, some web designers have found it all too much. "Early on in development, a dude in Texas emailed me and asked me why his sIFR-ised page took 30 seconds to load," says sIFR inventor Mike Davidson (**[w]** www.mikeindustries.com/sifr). "I looked at the page and he had replaced every single word with sIFR text – even complete paragraphs and 300-word passages." sIFR is only designed for headlines, pull quotes, and other bits of decorative text. "In other words, it is for display type – type which accents the rest of the page. Body copy should remain browser text," warns Mike.

Mike hacked up the technology – which he has released as open source software – while working on a project for ESPN. The site wanted to use ESPN's official on-air typeface, Akzidenz Grotesk. "I had to come up with a way to display multiple line Flash headlines while keeping compatibility with *Flash 6*. Furthermore, the headlines had to adapt automatically to areas of different heights and widths," he explains.

sIFR is already being adopted across the web. ABCNews.com uses it to render headlines. Plus, sIFR is still fully accessible to screen readers, so there's no extra work for designers who like to code compliant sites. But it's not the definitive answer to type on the web. It's not designed for reams of body copy, and it relies on the user having Flash.

Temporary solution

"While sIFR gives us better typography today, it is clearly not the solution for the next 20 years," says Mike. "It is but a nice stopgap for people who value the importance of typography and don't want to wait one, five or ten years for browser makers, OS vendors and type foundries to figure out a better solution."

Windows Vista, Microsoft's next operating system, is set to ship with six new fonts. This will be the first time in years that designers have had a new set of web-friendly fonts to play with. The new collection is made up of two serifs (Cambria and Constantina), three sans-serifs (Calibri, Candara, Corbel) and one monospaced (Consolas). Developers have been previewing them for a few months, and by most accounts they are nice looking typefaces that work well on screen. But while Microsoft is making a song and dance over them, they still don't solve the problem for designers, because adoption of Windows Vista will take some time, and even then Mac and Linux users could be left out in the cold.

For now, though, sIFR has lots going for it: it works and it's available right now. Maybe one day font foundries and browser manufacturers will bang heads and invent a solution – perhaps when 24Mb broadband becomes the norm and audiences won't mind downloading websites as 12Mb PDFs. In the meantime, sIFR is a font-starved web designer's only hope of ensuring that everybody reads from the same page. **ca-p**

Right: Cyber-bible *Wired* uses a mixture of CSS and DHTML to let users choose their own text size. They can accomplish this by selecting four different icons displayed in the top right-hand corner. Thanks to clever coding, the page doesn't need to reload to display the adjusted size.

"sIFR is only designed for headlines… and other bits of decorative text"

WIRED NEWS
Search:
Wired News
Search
Text Size: A A A A
$649 $549 Desktop with 15" flat panel monitor,
$649 $499 Notebook after $150 mail-in rebate from Dell Home.
DELL
Some offers end 8/24
CLICK FOR DETAILS
QUOTE MARKS
"I think people have a right of choice, you know? This is free America, is that correct?"
– A seller of exotic animals defends his profession
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Space Shuttle Launch
NASA tries again
IT/IS Important
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Calibrating the future of cars
TOP STORIES
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NEWS ARCHIVE
Throttling Up Innovation
NASA Launches Startups for Ships
As the space shuttle fleet struggles to overcome technical problems and a possible replacement remains on the drawing board, NASA turns to small companies for new ideas in space travel. By Michael Belfiore.
PLUS: The 'Evil Empire' Strikes Back
Click Fraud Claims Drive Lawsuits
Media Hack » Companies who watched profits disappear due to allegedly fraudulent clicks on their ads aren't just taking aim at the clickers. They're going after the search engines as well. Commentary by Adam L. Penenberg.
Illegal Animal Trade Goes Online
Exotic pets and products made from endangered species go to the highest bidder on the internet. Thanks to e-commerce, illegal animal trading is global and growing. By Rachel
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Nationwide Vigils Call for End of Iraq War
More Breaking News »
Wire Service Photo Gallery »
Special Partner Promotion
FIND A TECH JOB
Sr. Electrical Engineer/Project Manager
Mechanical Design Engineer
Mechanical Design Engineer

Whatever happened to Web Core Fonts?

Wouldn't it be great if everybody had the same fonts? That's what Microsoft thought when it came up with an initiative called Web Core Fonts in 1996.

Its aim was to make a standard set of fonts for the internet that designers could rely on every user having. The fonts — Andale Mono, Arial, Comic Sans MS, Courier New, Georgia, Impact, Times New Roman, Trebuchet MS, Verdana and Webdings — were distributed for free on the internet. Microsoft has discontinued the website that hosted them for users, saying that the fonts are distributed with Windows XP and Mac OS X anyway. But since Apple stopped including Internet Explorer with new Macs, Verdana, Trebuchet MS, Arial and Georgia have disappeared from machines! However, the EULA on the font packages allowed redistribution, so as long as long as the packages were kept in their original format and with their original file name, you can still download the fonts from many non-Microsoft websites.

c Sans, Comic Sans Bold

Verdana, **Verdana Bold**,
Verdana Italic, ***Bold Italic***

sIFR 2.0

Top left: The BBC's text-heavy homepage wins praise for its judicious use of font size. The site's main headline is actually quite small, but manages to dominate the page thanks to restraint elsewhere: despite swathes of text, only three font sizes are used.

Left: Another page from ESPN.com. The site uses sIFR technology for its bold italic headlines.

Palatino is a Trademark of Heidelberger Druckmaschinen AG, owner of Linotype Library GmbH.

Classic font #4

Palatino

A much-loved post World War II typeface with its roots in Italian Renaissance lettering, Palatino has attracted many imitators…

Named after the 16th century Italian writing master Giambattista Palatino, this font is probably the best loved of those created by the renowned (and self-taught) Hermann Zapf. Zapf developed the typeface in the wake of World War II, the font first appearing in 1949. Many of his country's older foundries had been destroyed by bombing raids, prompting much demand for new and innovative typefaces. Despite its youth, Palatino is actually quite a calligraphic font, harking back to Italian Renaissance lettering. Since its inception, Palatino has been carefully transferred from the Linotype machine to foundry metal, to phototype film, to transfer sheets, and finally to numerous digital media and formats.

These days it's included as standard in almost every PostScript printer. Zapf continues to work as a type designer – most recently overseeing the creation of the Palatino font in OpenType format. A founding member of ATypI, he resigned in 1993 in protest at the release of Monotype's somewhat similar Book Antiqua font. Palatino remains the world's most heavily pirated typeface design.

stqc clem

The Palatino family characteristics include particularly broad lettering and inclined serifs.

All Palatino characters are designed to be as legible as possible, a throwback to the need to print on low-quality paper after World War II.

The digital versions of Palatino differ from the original metal foundry and Linotype versions. Metal-type Palatino had short descenders, for example, while today the font possesses a more rigid appearance.

Zapf designed swash italic capitals for metal foundry Palatino, but these aren't available in digital form. Instead, Linotype's GX version uses those from the Ariadne font. Ariadne was designed by Gudrun Zapf von Hesse, Hermann Zapf's wife.

SpotCo profile

[w] www.spotnyc.com

For New York's leading theatrical design agency, there's no business like show business – and every job relies on artful type. We discover what inspires SpotCo's typography…

Below, from left to right: "*Democracy* addressed current ideas many Americans can relate to, so the use of patriotic colours and militant type seemed appropriate," explains Gail Anderson.
Art Director: Gail Anderson, Designer/Illustrator: Sam Eckersley

For this musical, "We wanted to evoke a gritty street feeling, but make the art uplifting."
Art Director: Gail Anderson, Designer: Darren Cox, Photographer: Geoff Spear

Freak is a one-man show. SpotCo hints at the 'energetic' performance of its star in this comic-book-style poster.
Art Director: Drew Hodges, Designer: Kevin Brainard, Ward Sutton, Illustration: Ward Sutton

Chicago, Rent, Annie Get Your Gun... we challenge you to name a musical or play for which SpotCo hasn't designed artwork. Since 1987, this New York studio has enticed crowds into hundreds of shows with its stunning advertising campaigns, spanning modern theatre, remakes, musicals and classics – everything from worldwide hit *The Vagina Monologues* to Baz Luhrmann's version of *La Bohème* – not to mention Broadway's version of *Debbie Does Dallas*.

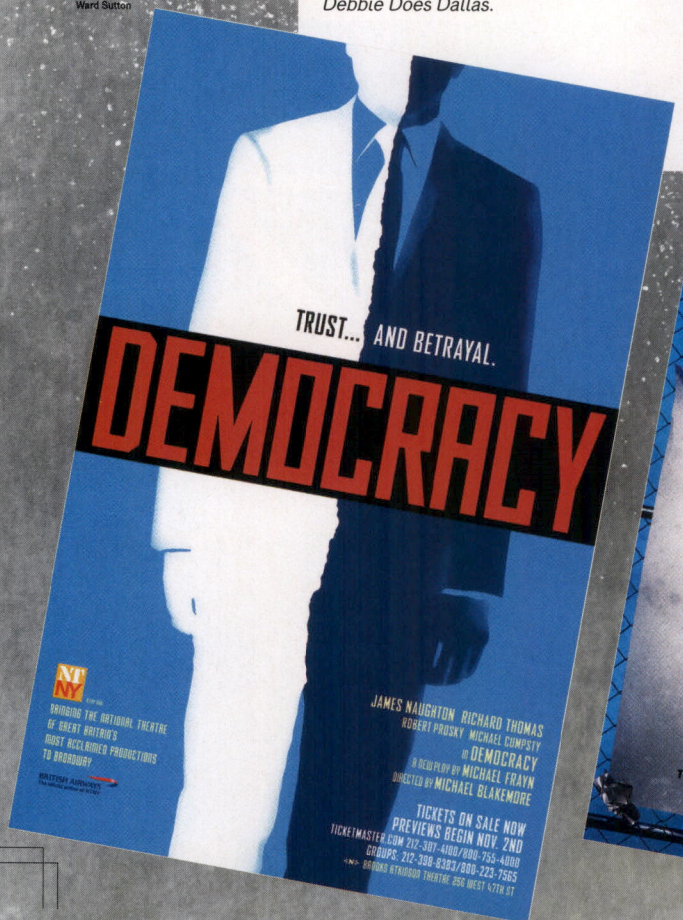
At the top of the SpotCo tree is founder and CEO Drew Hodges. Drew has changed the face of theatrical advertising, and has a cupboard full of awards to prove it. In the design department, we meet Drew's Senior Art Directors, Gail Anderson and Vinny Sainato. Gail and her team design the artwork; Vinny turns it into ad campaigns.

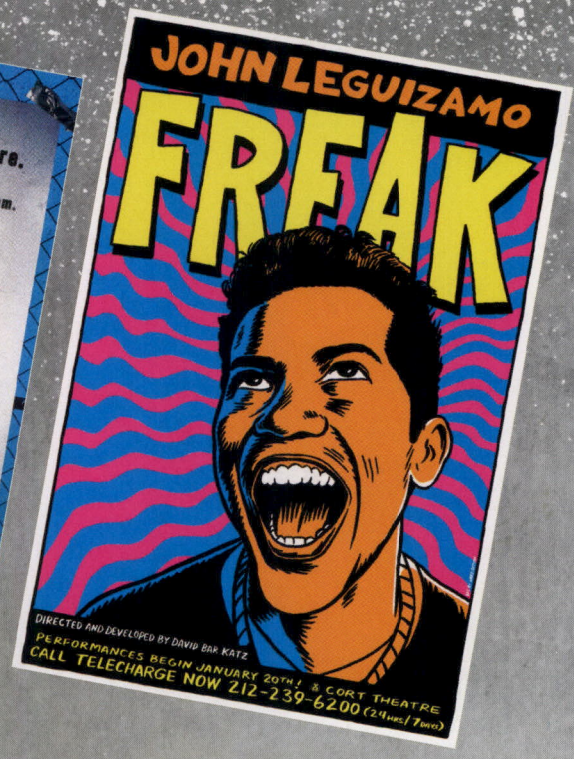
"There are about 45 people here, plus interns. The designers don't have theatre backgrounds and are too young to have seen some of the classics that those of us in the over-40 crowd remember... but my background is almost entirely entertainment, and the same holds true for both Vinny and Drew. Vinny was Art Director of Comedy Central, and launched South Park," explains Gail.

Talking type

SpotCo's designs, seen across New York on buses, billboards and in subway stations, have won it a queue of Broadway producers as clients. Because every campaign sells a show, type is paramount – sometimes it *is* the design – and Gail Anderson has played a huge role in this.

Gail is a renowned typographer, who shaped the visual style of *Rolling Stone* as Senior Art Director from 1987 to 2002. She has received awards from the Society of Publication Designers, the Type Directors Club, AIGA, The Art Directors Club, Graphis, *Communication Arts* magazine, and *Print*, and her work is in permanent collections at the Cooper Hewitt Design Museum and the Library of Congress. She ›

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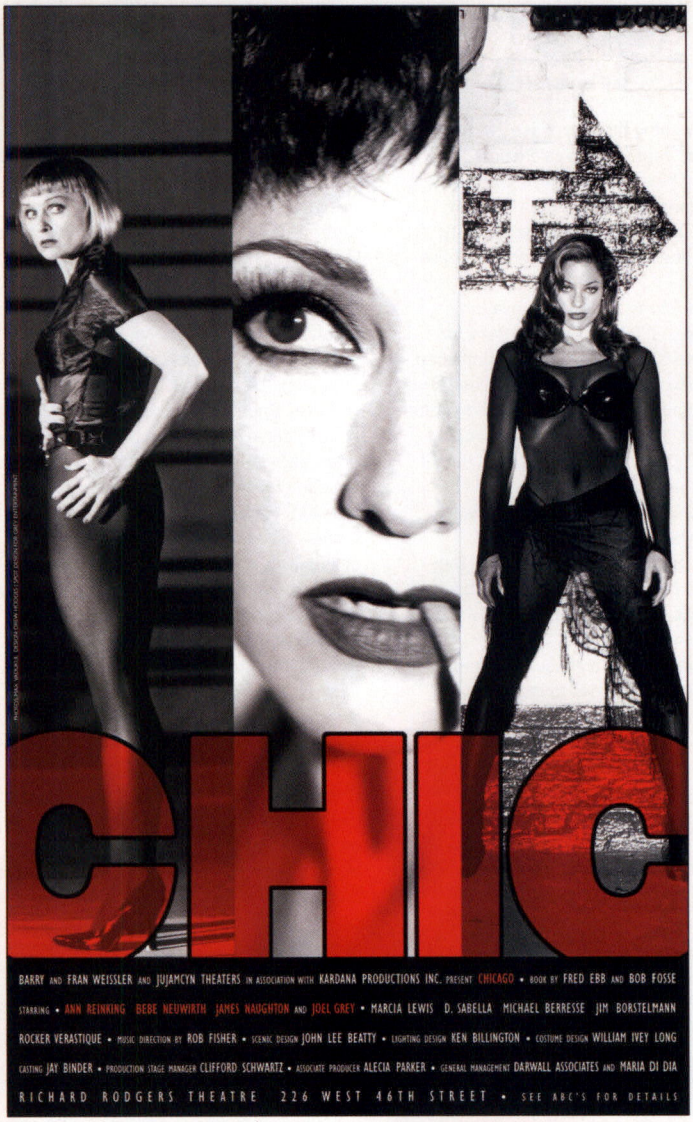
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BARRY AND FRAN WEISSLER AND JUJAMCYN THEATERS IN ASSOCIATION WITH KARDANA PRODUCTIONS INC. PRESENT CHICAGO • BOOK BY FRED EBB AND BOB FOSSE
STARRING • ANN REINKING BEBE NEUWIRTH JAMES NAUGHTON AND JOEL GREY • MARCIA LEWIS D. SABELLA MICHAEL BERRESSE JIM BORSTELMANN
ROCKER VERASTIQUE • MUSIC DIRECTION BY ROB FISHER • SCENIC DESIGN JOHN LEE BEATTY • LIGHTING DESIGN KEN BILLINGTON • COSTUME DESIGN WILLIAM IVEY LONG
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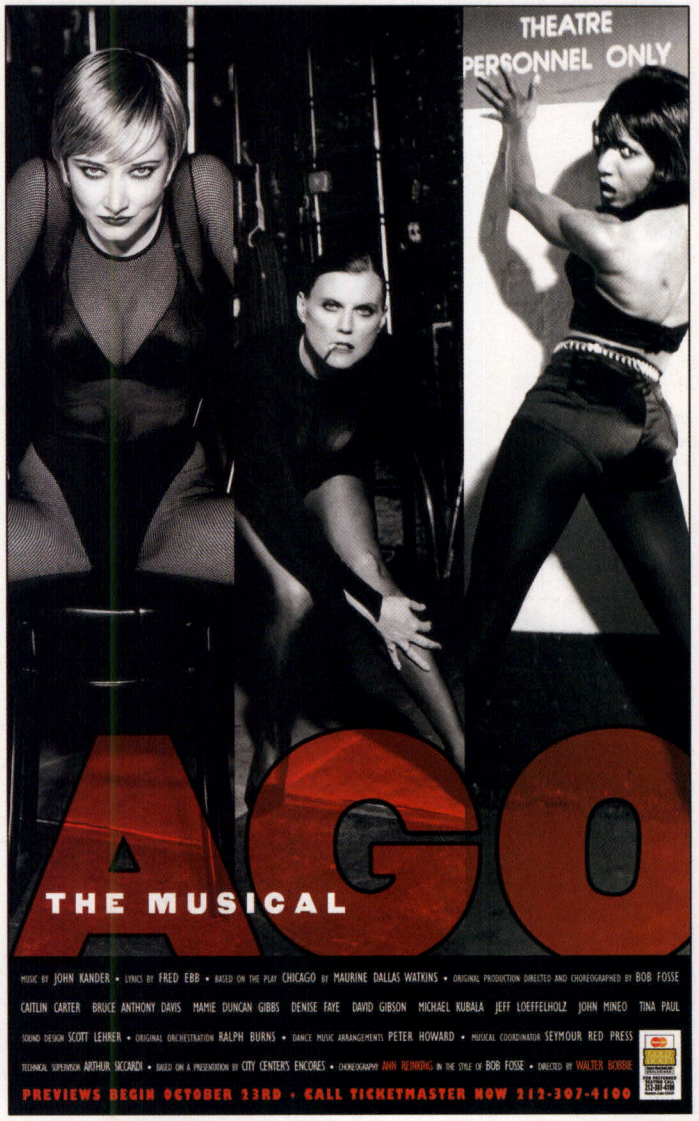
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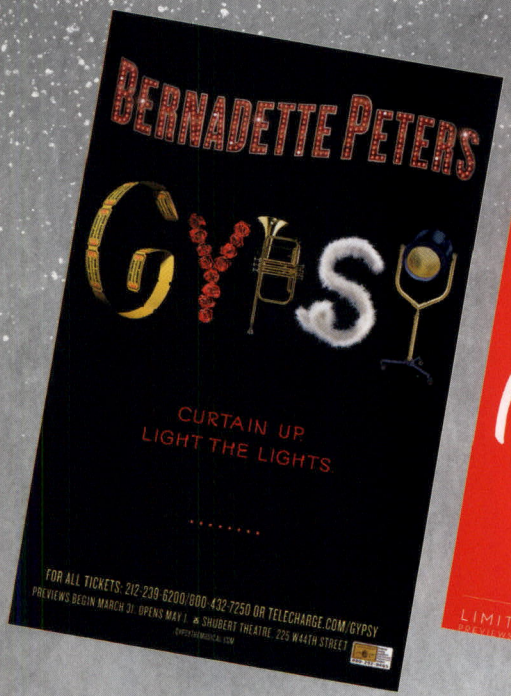
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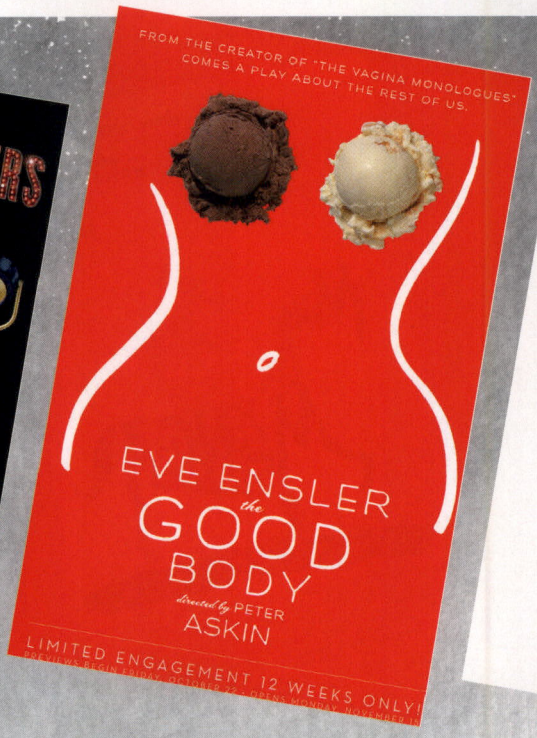

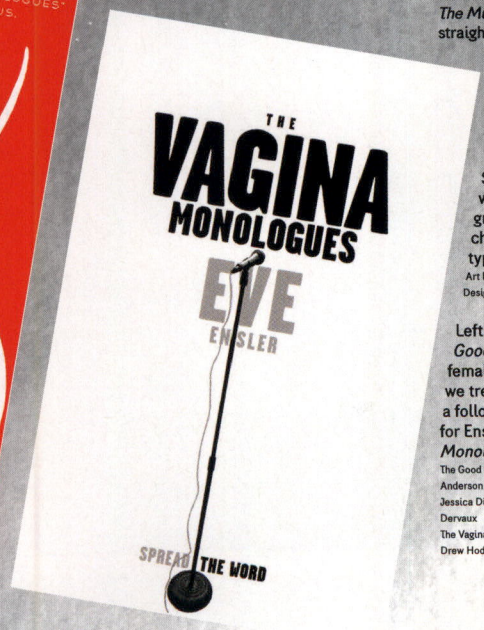

Above: SpotCo's campaign for Bob Fosse's *Chicago, The Musical* ushered it straight into the NY limelight in 1996.
Art Director/Designer: Drew Hodges, Photographer: Max Vadukul

Far left: In this poster for *Gypsy*, SpotCo created the word 'Gypsy' from graphical elements, chosen for their typographical shapes.
Art Director: Drew Hodges, Designer: Drew Hodges, Darren Cox

Left: "Eve Ensler's *The Good Body* dealt with female body issues, so we treated the artwork as a follow-up to our poster for Ensler's *The Vagina Monologues*."
The Good Body – Art Director: Gail Anderson, Designers: Gail Anderson, Jessica Disbrow, Illustrator: Isabelle Dervaux
The Vagina Monologues – Art Director: Drew Hodges, Designer: Lia Chee

also teaches on the School of Visual Arts' MFA programme.

"Everything's changed since I started out in 1984," Gail begins. "Who knew that I'd someday set my own type, rather than sending out to a type house or waiting for Atex type to roll out of the processor? Having every font imaginable at my fingertips has allowed me to experiment more; to do really awful stuff and just delete it. That's liberating. As I've gotten older, my type has gone from retro to wry – and I hope my choices are a bit less obvious; a little more clever, even. Since I started at SpotCo, I've deliberately tried to cut back on the slab serifs and HTF Knockout that I worked with so frequently at *Rolling Stone*. Now I'm hooked on scripts and novelty type."

Favourite foundries

When it comes to font foundries, Gail has firm favourites. "Both the Font Bureau and Hoefler & Frere-Jones foundries create versatile, well-drawn and expertly kerned fonts. I've purchased quite a few faces from Nick's Fonts, available at Mysfonts.com. They're fun and inexpensive. You can take some chances when the price is right."

Gail pauses, then asks SpotCo's designers what they think. "I find that I'm constantly going through phases with the fonts I use," replies Jessica Disbrow. "Lately I've been really enjoying some of the Red Rooster and Sudtipos fonts on Veer.com. They have a lot of personality and are wonderful accents to the work I've been doing."

There are tons of free fonts available online now – but is this a good thing for typographers? "If you took away all the bad fonts, how would you know what's good? I've seen designers take a bad font and do great things, and I have also seen great fonts used poorly," says Darren Cox. "But then if it's free, does it have value?"

Jessica Disbrow responds: "There are so many great fonts that have been painstakingly drawn to be exquisite. They deserve to be purchased and used to allow the foundries to continue drawing fonts for us all to use."

The SpotCo team enthuses in chorus when the subject comes to inventive typography. "There's been some really fun type work from Bela Borsodi and Paul Graves," says Sam Eckersley. "They create letters from everyday objects (and not-so-everyday objects) which, when photographed at the perfect angle, make beautiful letterforms. The letters are completely unrecognisable when photographed from a different direction."

"Paris-based design firm M/M Paris is probably most notable for the packaging of Björk's *Vespertine* album, and the music video, *Hidden Place*," adds Darren Cox. "The work is marked with hand-drawn abstract type and high-end fashion photography. They'll spawn many imitators."

Musical briefs

Gail's role as a lecturer affects her typography as much as working as a designer. "I'd love to animate type in the future – I really wish I knew *After Effects* or *Flash*. I teach a type class in the MFA program at the School of Visual Arts, and last fall, we (they!) created type videos. The results were truly – and somewhat unexpectedly – spectacular." She continues: "Personally, I'm all wrapped up in Swiss object posters right now, in the hope of someday paying homage in a poster of my own. I love the idea of these gorgeous but completely utilitarian posters. I have a beautiful Herbert Leupin book that's written entirely in German, and I can't decipher a single word of it..."

Gail and her team have spent the last few months wrapping up campaigns for *Democracy, All Shook Up, Doubt, Who's Afraid Of Virginia Woolf, Julius Caesar* and *Dirty Rotten Scoundrels*, but it's not all work at this studio – well, not in the usual sense. Working at an agency that serves Broadway has an effect on office life. They sing. Sometimes together. As we leave them to carry on with their showbiz designs, they're listening to the Beatles, knee-deep in scripts and research for upcoming shows. "We don't spend all our time listening to the Chicago soundtrack – you're more likely to hear Stevie Wonder and Prince on the stereo than you are showtunes. But there have been some great sing-along moments, with everyone clapping at the same moment in a song, or voices singing in harmony. We're guessing that doesn't happen in a lot of offices..." ca-p

Below, from left to right: The SpotCo team of 2005.

"We were asked to design a classic-style, iconic poster for the Broadway revival of *Man of La Mancha*. The title treatment was transformed into the shape of a horse, and James Victore drew a Don Quixote as a tribute to the famous Picasso figure. The poster was so old-school, people assumed it was the original – in fact, the only similarity was the yellow background."
Art Director/Designer: Gail Anderson, Illustrator: James Victore, Typography: Ward Schumaker

To advertise Baz Luhrmann's version of Puccini's classic opera, SpotCo used a rich blend of old-fashioned, romantic type and photography.
Art Director: Drew Hodges, Designer: Lia Chi

BRIAN STOKES MITCHELL
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MAN OF LA MANCHA
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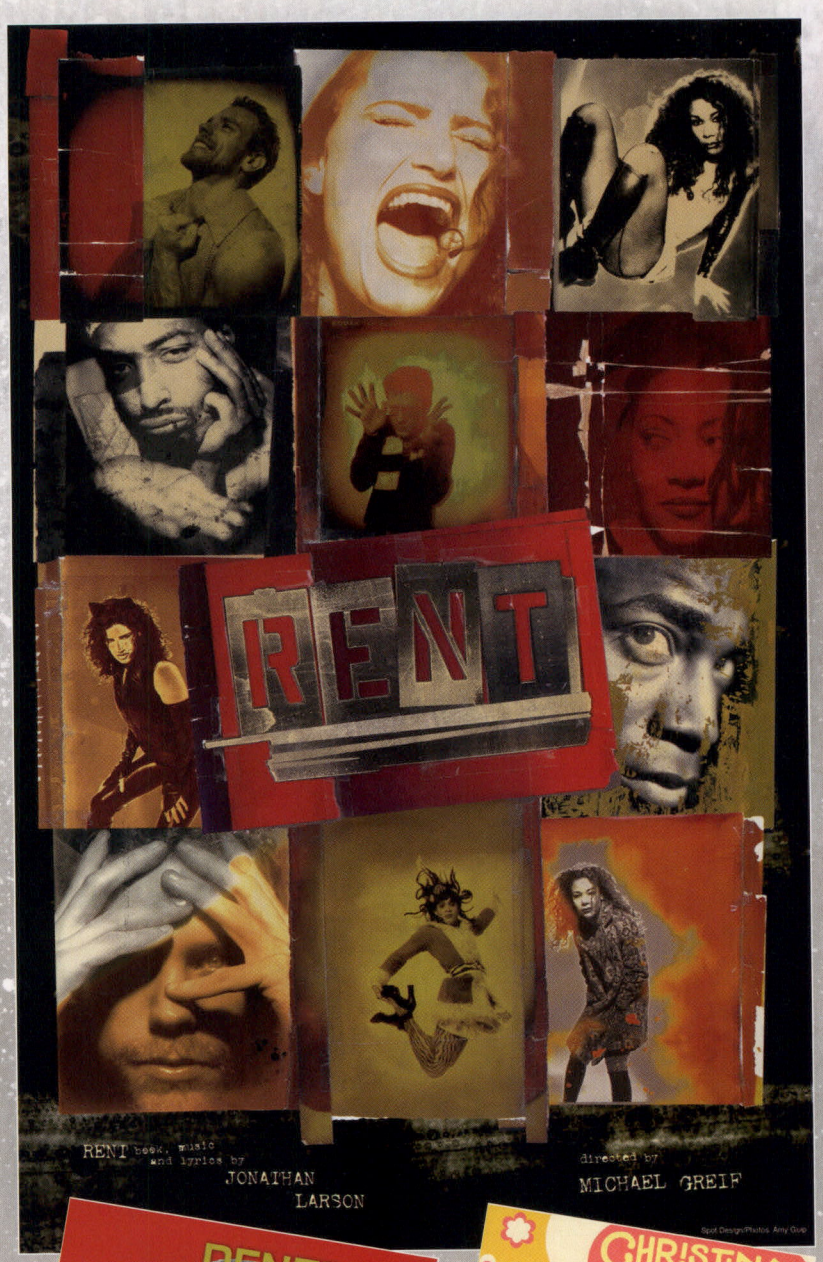

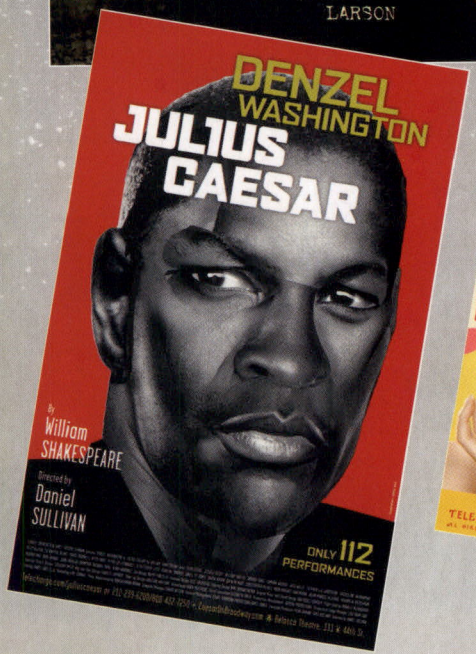

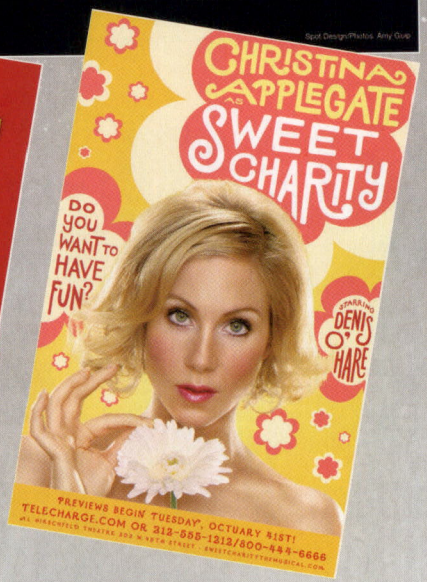

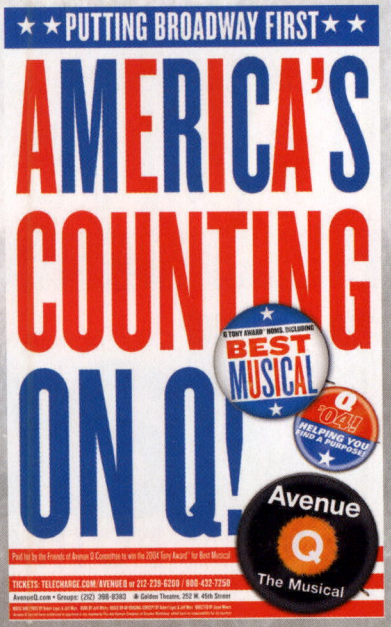
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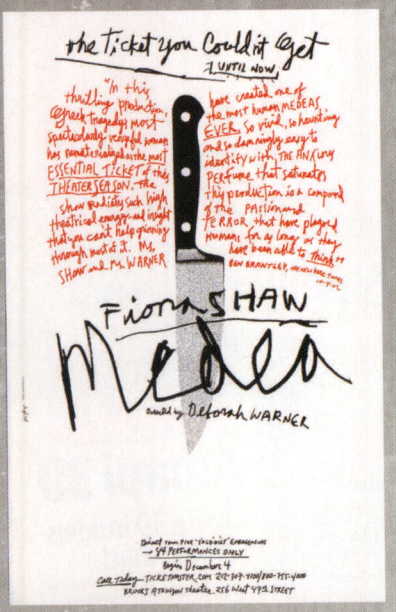

Clockwise from far left: Bursting onto the scene with campaigns such as *Rent*, SpotCo took the design world as well as the entertainment world by storm. *In Theatre* magazine called it "a quiet revolution in Broadway marketing."
Art Director: Drew Hodges, Designer: Drew Hodges, Naomi Mizusaki, Photo-Illustration: Amy Guip

To advertise this musical black comedy, SpotCo came up with a red, white and blue poster and a tongue-in-cheek nationalist style.
Art Director/Designer: Vinny Sainato

"James Victore worked with us on the artwork for a very modern and scary updating of *Medea*. It was a courageous leap of faith for the producers, and the art really jumped off the pages of *The New York Times*."
Art Directors: Drew Hodges, Gail Anderson, Designer: James Victore

"When putting type on a poster, we'll first find a font that feels right, and then tweak individual letters that might better suit the layout."
Art Director: Gail Anderson, Designer: Jessica Disbrow, Photographer: Jill Greenburg

"Our task was to position *Julius Caesar* as edgy and contemporary. Photo-illustration felt right and the producers loved Eddie Guy's collage."
Art Director: Gail Anderson, Designers: Sam Eckersley, Darren Cox, Illustrator: Eddie Guy.

Lessons in typography

SpotCo's Gail Anderson lectures at New York's School of Visual Arts, and believes that young designers need to take the craft of typography more seriously.

"Students always have disks full of fonts that they've copied from their friends. That's just a given. But my experience has been that most of them have no idea what goodies are actually on those disks. Print out a font book to use as reference — it's hugely worthwhile.

"Don't get stuck in 'I wanted to keep it simple' mode. While sometimes a nondescript sans serif is just what the doctor ordered, it's not the only way to go. Students and new designers sometimes use 'I'm a concept person' as an excuse not to experiment more with type. It's just their fear speaking. Less isn't always more.

"Don't torture type. Don't stretch it — find another font. That's the golden rule. Every now and then, close all your *Suitcase* fonts and open some new ones. It's too easy to just use what's open and get into a rut. Shake things up. And keep buying design books. It's crucial. We're all running out of shelf space, but you'll never be able to afford that bigger apartment if you don't remain curious about design."

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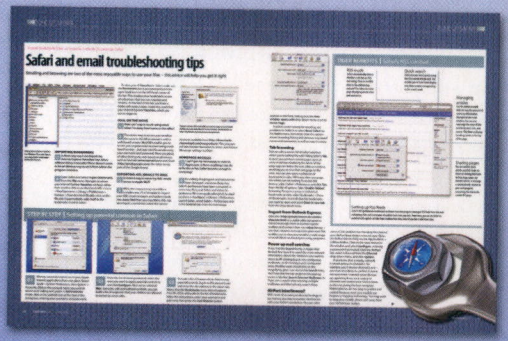

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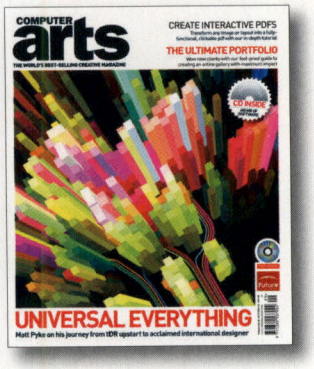

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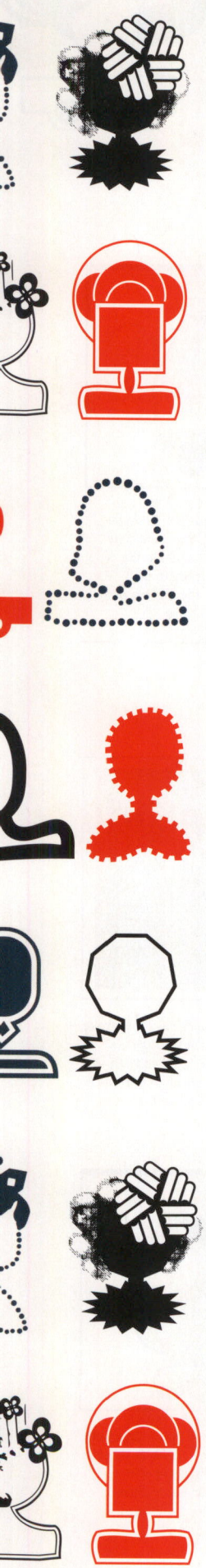
Artist: Andrea Tinnes

Andrea Tinnes is a type and graphic designer based in Berlin. Her design practice is focused on client-based, as well as self-initiated, projects. Through her own label, typecuts, she publishes as well as promotes all her type designs.

Andrea's work has been featured in several publications, such as *Graphic Design for the 21st Century*, and several exhibitions including the 22nd annual 100 Show. She holds awards from the American Center for Design as well as red dot.

In addition to her design practice, Andrea teaches courses in type and typography at the Bergen National Academy of the Arts (KHiB)/Norway. She has a degree in visual communication from the FH Rheinland-Pfalz/Mainz and a MFA in graphic design from the California Institute of the Arts.



Tutorial

[illustration] Andrea Tinnes
[w] www.typecuts.com

Create a symbol font

Dingbat is a light and handy format for creating and distributing usable graphics. We show you how to create your very own graphic font...

Expertise provided by Emil Bertell, a freelance graphic designer living in Helsinki, Finland. Emil has run the type foundry Fenotype for four years. Find out more at [w] www.fenotype.com.

You'll find Emil Bertell's dingbat font on the CD in the Software\Tutorials\Dingbat font\All folder.

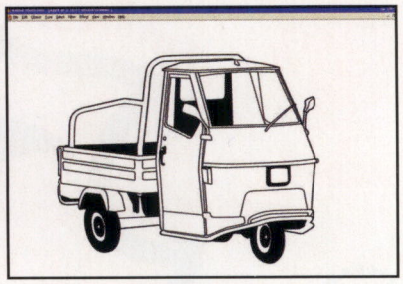
Dingbat is a font with no apparent relation to the alphabet. It can be made out of anything from abstract symbols to pictograms or more complex images. It's an easily accessible, handy and light format for making and distributing graphic images. Dingbat is also restrictive, since it's single-coloured vector artwork.

Creating a dingbat font doesn't really have much in common with making a font. It's more of an exploitation of the font technology, but nice results can be achieved. To make a reasonable dingbat, you have to decide on a theme and style that's coherent. Then you'll just need to produce enough images, at least 26, so you have one for each letter of the alphabet. Create more images than this, though, so you have plenty to choose from.

In this tutorial, we'll show you different ways to create powerful and functional images that are suitable for dingbat use, and then we'll demonstrate how to generate an actual font file in *FontLab*. We also use *Illustrator* and *Photoshop*, but any other applications capable of handling vectors should do. In the examples that follow, we rely heavily on photographs, but once you master the techniques, there's no limitation to where you can find your inspiration.

Part 1: The basics

Trace the contours of your object to create a graphic image…



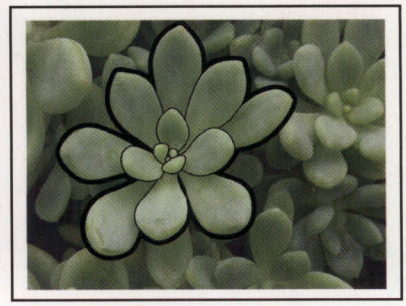
1 First, choose a photo and open it in *Illustrator*. Use the Pen tool to trace the object you want to draw, being selective about the parts you include. Choose a stroke colour that doesn't get lost on the background and use an invisible fill. Zoom in and zoom out to trace the details.

2 Alter the stroke weight to gain contrast. You can't import the stroke to *FontLab*, so convert all strokes to fills. Go to Object>Path>Outline Stroke and click 'Add to shape area' on the Pathfinder to join all shapes together. In *Illustrator 10* and later, click Expand to complete the join.

3 Now you should have one connected single colour object with no stroke. You can delete some of the 'holes' to create black areas in the image. Now you have an image ready to be imported in *FontLab*. We'll cover the making of a font in *FontLab* in Part 7 of this tutorial.

Part 2: Stylised contour

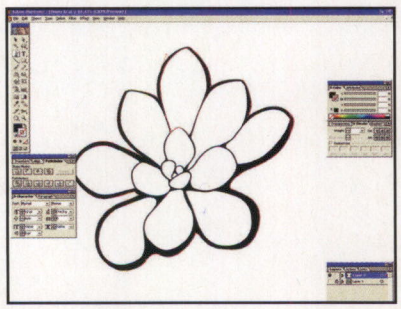
Create a more elegant photo-based image to add to your font set…

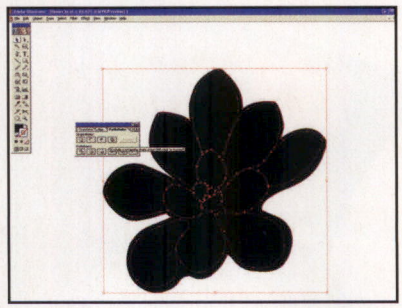


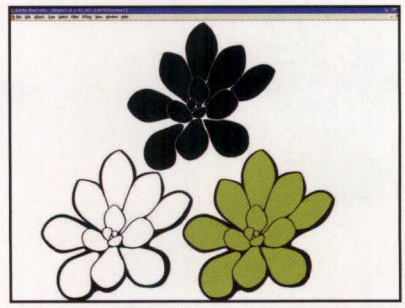
1 Begin in the same way as in the previous part, but trace only the outline of the object. Use as few vector points as possible to make the line smooth. This gives a nice contrast to sharp edges, a technique that works perfectly with simple images. If you've got a complex image, you should downsize it to reduce the amount of detail.

2 Before going any further, copy the outline. Then give the stroke a lot more weight and convert it to fill. Next, select 'Paste in Front' and then select both the fill and the stroke and click 'Subtract from shape area' and 'Expand' on the Pathfinder.

3 Next, draw the inside contours. Give the stroke the weight you want but leave enough contrast to the outline. Convert it to fill and join all the shapes together. Now you have an image much like in the previous part, but it's a bit stiff.







4 Use the Pen tool to delete some of the unnecessary vector points, so that the shape remains the same but you get some variation in the weight of the contour. Then increase the contrast by moving vector points one by one so that you make black parts even blacker and thin parts thinner.

5 You can easily create a negative version of the image. First, copy the original image, then delete all the holes on it so that you end up with a flat black shape. Then 'Paste in Front' the original image and select them both. Click 'Exclude overlapping shape areas' and 'Expand' on the Pathfinder. Now you have a negative version.

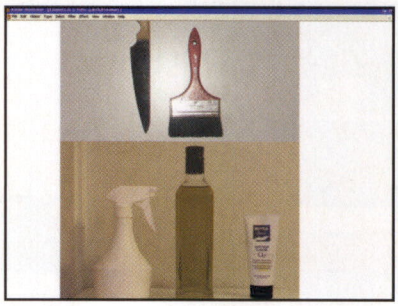
6 Use 'Paste in Front' again and you'll have both an outline and negative version, which you can use separately or together to create two colour images. With this method you can easily create a whole dingbat font with two coloured images.

Part 3: Drawing and scanning your images

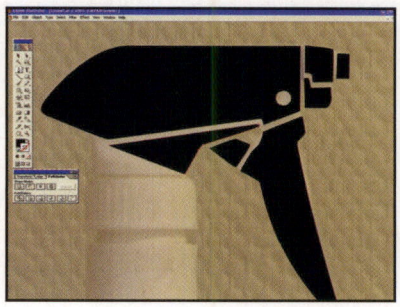
How to create strong and versatile symbols easily and import them into *FontLab*...

Drawing tips

When drawing a dingbat it's handy to have a photo over which to trace. However, you don't need to follow the photo too precisely, because this can make the whole process too mechanical. Try to downsize the image to get rid of the details, or put a threshold or posterise layer on it in *Photoshop* to simplify it.



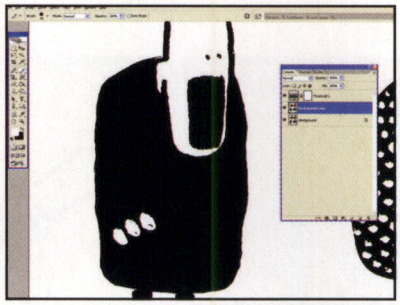
1 Find a selection of photos of any objects. Tools, machines and other geometric everyday objects will do perfectly. You'll get better geometric shapes by shooting them straight on. The quality of the photos isn't much of concern here, as long as you're able to make them out.



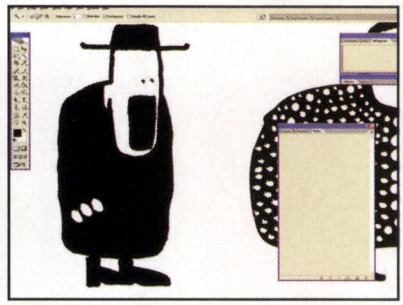
2 Zoom close to an object and start drawing by tracing the shape. Imagine where a contour would go, and leave that area blank. Exclude all shapes that remain inside the black areas. If you need a strict geometric look, you can use a grid, but you'll get more dynamic shapes without it.

3 This is an extremely easy and fast technique to create powerful and clear graphic images. Use both smooth and sharp edges and circles to create strong contrasts. These images are handy to use as pictographs, illustrations or just graphic elements.

4 When drawing dingbats by hand, remember that in the end they'll be single coloured, so it helps to work in a single colour from the beginning. Highly complex drawings will make the image too heavy once it's vectorised, so try to keep your drawings simple. When you've finished a drawing, scan it in at a big size and open it in *Photoshop*.



5 Create a Threshold layer and use the Pencil tool to erase small holes in the image. This won't be necessary if you've drawn it clearly enough. Once you've cleaned up the image sufficiently, flatten it. Next use the Magic Wand tool to select all areas you want to include.



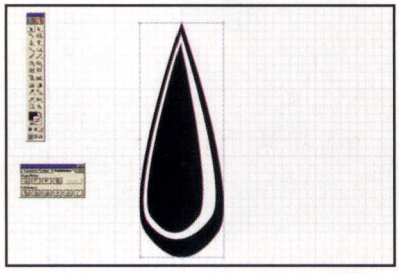
6 Go to Paths and click 'Make work path from selection'. This is called auto-tracing and you can do it best in programs such as *Streamline* and *Illustrator CS 2*. You may then need to clean up the vector path a bit. Delete unnecessary vector points with the Pen tool to add smoothness. Now the image is ready to be imported.

Part 4: Ornamental geometry

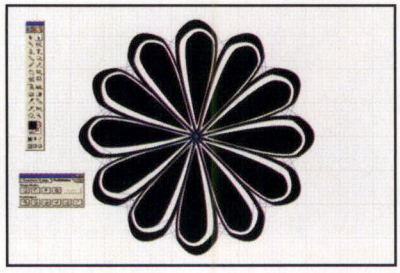
In the next stage, use *Illustrator* to create geometric dingbats...

Simplicity counts

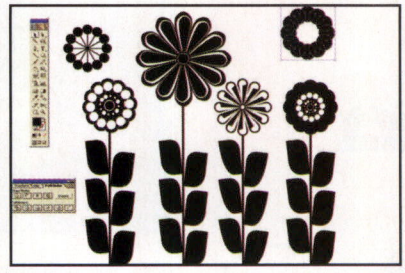
When creating a dingbat, a simple image often works best. Try using as few vector points as possible to get smooth and simple images. This also helps in keeping the file size low.



1 You can use copy and repeat to create decorative or ornamental images. Begin by creating a simple graphic image. The shape has to be long and have a sharp edge. Switch on 'Grid Visible' and 'Snap to grid'. Exclude the shape.



2 Copy and paste the shape, and rotate it 20 or 30 degrees. Zoom close and use the grid to place both sharp points in the same location. Repeat this until you have a complete flower.



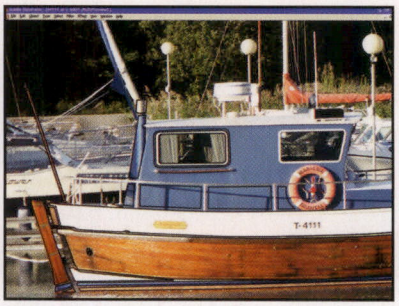
3 Now explore the possibilities of these mathematical forms. Try combining them with simple symmetrical forms. Make sure you have converted all strokes to fills, excluded all 'white' parts and joined black shapes together. They're now ready to be imported to *FontLab*.

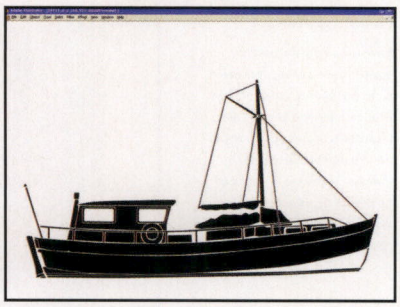
Part 5: Thinking in black and white

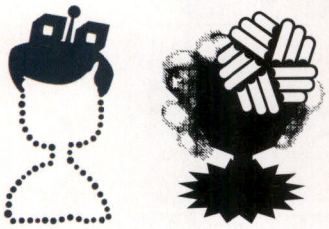
Create more complicated illustrative pictures (or pictographs) from your photos...

Working in mono

You have to learn to think in black and white when making dingbats. Practice this by opening colour images and photos in *Photoshop* and putting a Threshold layer on them. Making dingbats also has a lot to do with the making of logos, since they both deal with simple form and single colours.



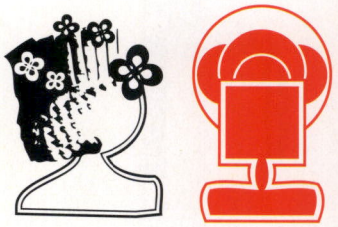




1 Now we'll show you how to make a pictograph. Begin with a photo of any object. It helps if the photo is taken from the front or from the side. Try to visualise what makes the object recognisable.

2 Start tracing the image with a rough line. Imagine where the contours would go, and leave them blank. Leave plenty of space for them. Simplify the image roughly and leave only a few details to make it interesting. If you want to create a really simplified pictograph, draw the outline of the shape first, and then just cut a few holes in it.

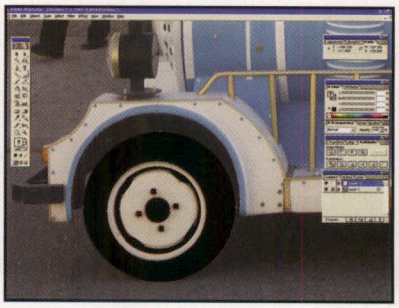
3 Once you've finished tracing, you should have an old-fashioned looking flat 2D image. With this technique you can easily create images that can be cut to stencils. Now exclude all necessary parts and convert any strokes to outlines. The image is ready to be brought into *FontLab*.

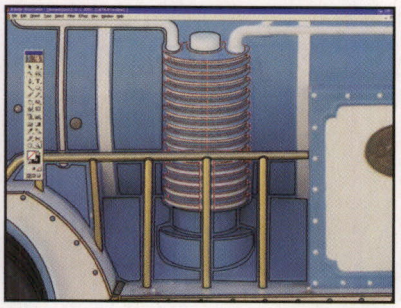


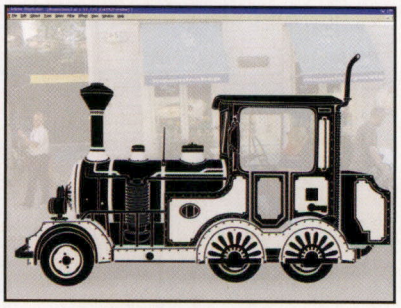
4 Now use the same techniques but in a slightly more sophisticated way. Begin with a photo that's been shot from an angle so that you'll have an object that is three dimensional. Start tracing the object carefully. Use both smooth and sharp lines.

5 Use stroke to draw some parts of the image – this gives it a spacious look. When you've drawn it, you can ditch the photo and continue stylising the image. Having done that, convert all the strokes to fills and exclude all necessary parts. This technique is great for making clear and beautiful images which can be used for multiple purposes.

6 Find a more complex object with lots of geometric shapes. Take a photo from the front or side of the object. Begin tracing in the same way you've done before. Use both smooth and rough lines and sharp edges to gain strong contrast.



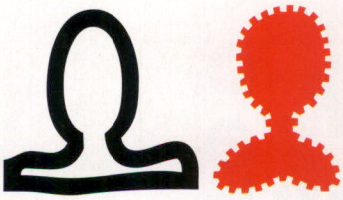


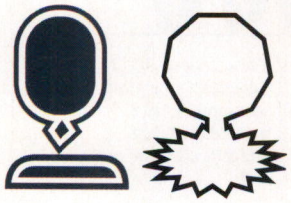


7 Zoom close while you work. Use the Ellipse tool to create perfect circles if possible. Do not use a grid. Copy and paste parts and use the Reflect tool to create perfect symmetrical shapes.

8 Use copy and paste on freely drawn shapes, and repeat them to create a structured shape. This creates a strong contrast with the freely drawn shapes. Use continuous ornaments to add complexity and texture to the image, and follow your instincts more than the details of the photo.

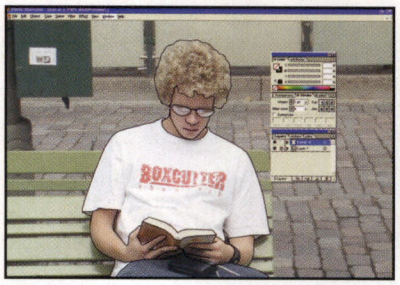
9 Leave enough parts white to give contrast, and use many different shapes. Use both free and geometric lines. You can draw outlines for the object if you wish. You should be able to create wonderful and complex illustrations. Try creating similar illustrations from your own sketches.





Part 6: Tracing people

A quick guide to drawing simply coloured human characters...



1 Start tracing the contours of the character. Keep it simple and don't feel you have to include every object. Use smooth lines and soft curves. To make the image more interesting, you could draw very detailed hair.

2 Use a heavier stroke to make repeating lines exactly the same weight – this adds sharpness to the image. You can also trace some details in clothes or hair. Once you're done, outline all the strokes and join them together.

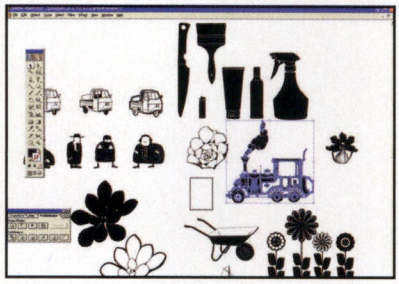
3 Next, copy your complete character. Create black areas by deleting inner paths. Try many different variations to find the most interesting combination of black and white. You can also delete all white parts in the character to make it a flat silhouette which can be used as a background of a two-colour dingbat.

Part 7: Making the font

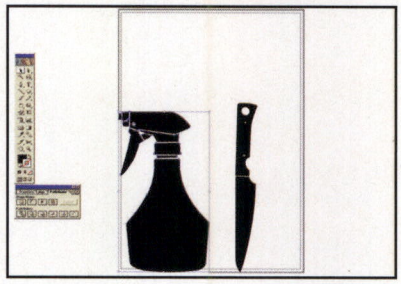
Finally, we show you how to create the actual font file in *FontLab*...

Font families

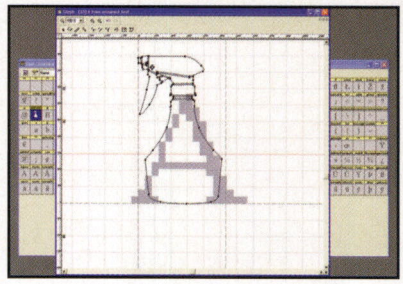
Some font families include dingbats. If you make a complete font set, think of making a fitting dingbat to go with it. It can be any kind of set of decorative symbols drawn with the same style as the font. You can also use parts of the letters to create abstract forms.



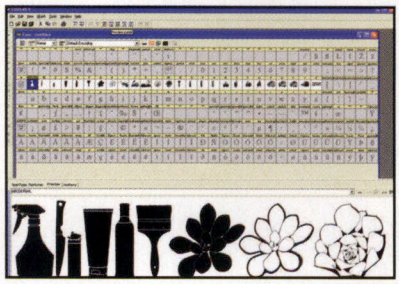
1 Open your images in *Illustrator* or any other vector application. Make sure that all images are single-coloured and that you've outlined all the strokes. Also remember to join and exclude all necessary shapes.



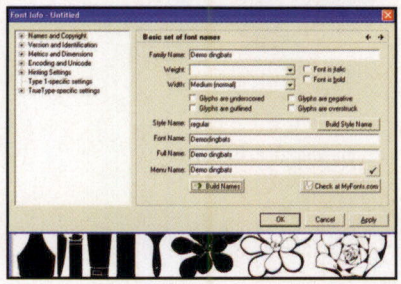
2 Place the first image on the bottom-left corner of the artboard. This point of the artboard will determine the position of the image in the font. Scale all your images to the same size. The height of an object is what matters most: keep it lower than 20cm. Then copy the image.



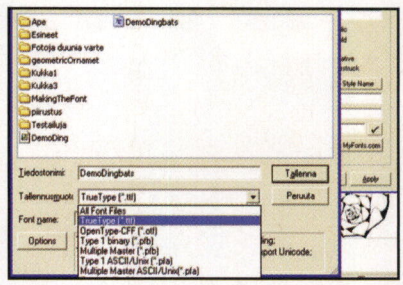
3 Open *FontLab* and create a new font. Double-click 'A' to create a glyph. Then double-click again to open it. Paste the image onto it and it settles on the bottom-left corner. You can also paste images straight from *Photoshop*. Move the right margin to create enough space for the symbol.



4 Think of some order for your symbols. Repeat the previous two steps to put the rest of the symbols in the font. Open the Preview panel to see how the font works. If the symbols exceed the top margin in the Preview panel, you should downsize them until they fit.



5 Open the Font Info panel from the top-left corner of the Font panel. Naming is always a bit tricky. Try to invent something that's personal and not too obvious. Type a name for your dingbat in Family Name. Then click the Build Names button. Once you're done, click OK.



6 Click File>Generate font. Type in a name. This is just for the file and won't affect the name that programs will show once your font is installed. If you're making the font just for PC or web use, you can save the font as TrueType (TTF). Click Save and you'll have a ready-to-use dingbat font. ca-p

DIN 1451 MittelSchrift is a trademark of Heidelberger Druckmaschinen AG, owner of Linotype Library GmbH.

Classic font #5

DIN 1451

Perhaps not the most alluringly named of fonts, DIN 1451 nevertheless continues to be something of a designer's favourite…

DIN stands for Deutsches Institut für Normung – the German Institute for Industrial Standards. The original font was created in 1932 by Johannes Wagner, but only truly came into its own four years later. This was when the aforementioned institute chose DIN 1451 as the primary lettering style for use in technology, traffic, administration and business.

DIN's legibility and clarity made it ideal for such uses, but it was not originally viewed as an 'aesthetic' font. Designers soon made use of it, however, and it spread rapidly throughout Germany and the rest of the world. Nowadays it can be found in signage, magazines, book covers and just about everywhere else.

Several later versions have appeared, most notably FF DIN (designed by Albert-Jan Pool in 1995), which modernises the font while retaining its elegance. In 2002, Adidas commissioned a custom font family called adiHAUS from Plazm Fonts, who based their design on an original cutting of Wagner's DIN 1451.

BDGP amnr

DIN's capital letter set was loosely based on the glyphs from Akzidenz, itself a Copperplate Condensed font.

The distinctive curve stress of the counters is most notable in these letters.

In keeping with the rest of the font, DIN's numerals are simple yet elegant and eminently legible.

The seemingly utilitarian bent of DIN was soon usurped by designers and artists adopting it for their own purposes.

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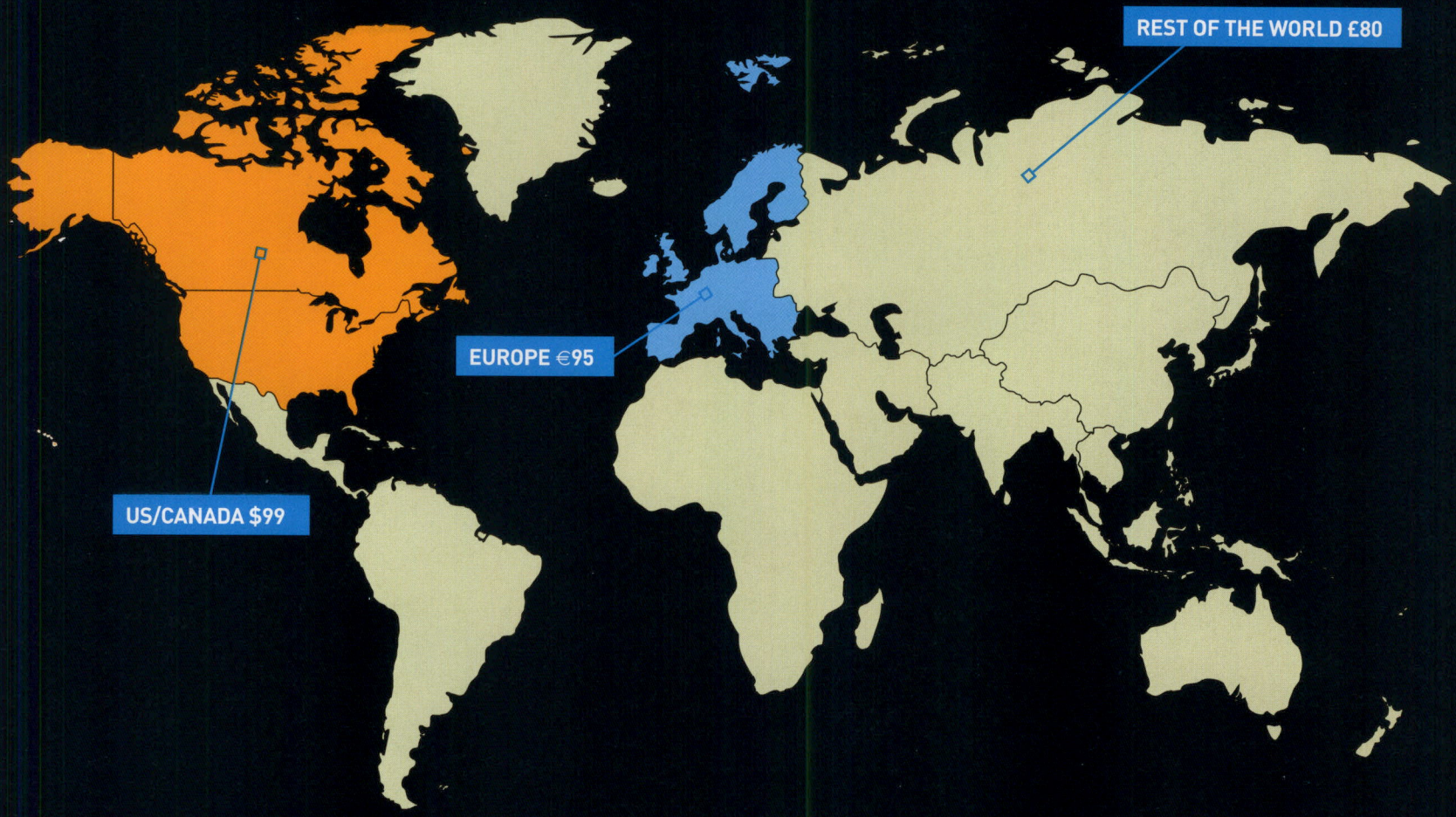

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Artist: Tim Spencer

Tim Spencer is part of Studiospooky. The studio has been creating unique imagery and display lettering for clients in design, fashion, music, publishing, marketing and the corporate sector since 1994. It takes on commissions, but is also available to the creative industries as a visual laboratory exploring and developing bespoke visual approaches and techniques for specific projects.

Recent illustration commissions include sleeve art for Mr Bongo, Illicit Records and Grand Central, a series of book covers for Egmont books, and editorial pieces for various leading-edge magazines.

[illustration] Tim Spencer [w] www.studiospooky.tv

Custom font design

New font designs are appearing more regularly than ever, as designers work to produce ever more user-friendly and interesting typefaces. We take a look at the role of the custom font designer...

The same handful of fonts has dominated the world of print for the best part of a century now, but time and type march on. The media's relentless search for the new and improved sustains a custom font design industry ever eager to find new ways to present characters, words, sentences and logos.

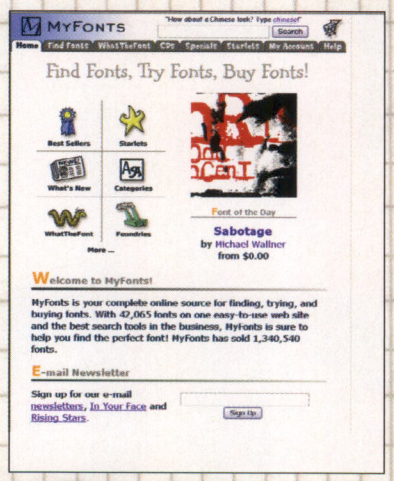
It's an industry populated by lone designers, small design foundries, and legendary typography corporations, where designers might give away their work for free or earn thousands from a single letter, and where every new design has the potential to give the Times Romans, Palatinos and Gill Sans of this world a run for their money.

To those weaned on the classic fonts, the popularity of newer designs can be baffling. The classics are perfect and have endured for decades, so why use anything else? As Director of Product Management at Bitstream, Inc ([w] www.bitstream.com), Bob Thomas is closely involved with the distribution of both classic and newer font designs. "Customers buy the older, more famous fonts because they need them," he says. "They buy the new fonts because they ›

Above: Two fonts designed by Keith Bates (below right) at K-Type.

Above right: Designers submitting their custom fonts designs to MyFonts are encouraged to create their own 'font flags', which provide a strong visual hook by showing the typeface put to practical use.

Right: MyFonts.com is a good first step to getting your fonts into the market.



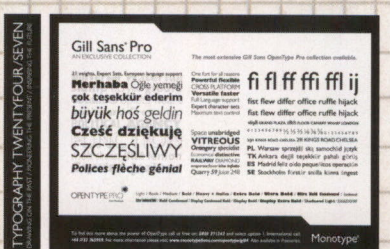
want them." New font designs also provide a way for companies to make their mark, whether it's simply for use in a logo, or more widescale use across a range of marketing materials – particularly if the typeface in question is custom-designed for the task and therefore exclusively available to the client.

As Keith Bates of type foundry K-Type ([w] www.k-type.com) says: "Fonts have a greater presence in our collective consciousness than ever before, with an increasing number of companies seeing a custom font as part of their brand identity."

A key challenge for artists keen to pursue a career in typographic design is gaining the necessary tuition and experience. As Course Director of Reading University's MA in Type Design ([w] www.rdg.ac.uk/AcaDepts/lt), Gerry Leonidas is all too aware of the limited educational options available. He points out that his course is unique to the UK, and one of only two MA-level courses available worldwide, although typography modules within BA and BFA-level programmes and independent workshops do offer less comprehensive education options.

"Most of the well-known typeface designers did not go through formal education in this discipline, though several apprenticed in companies or alongside

Right: Monotype's Gill Sans Pro brings together the complete family of 21 different weights, making it the most comprehensive OpenType-based Gill Sans volume. Its development was spearheaded by Robin Nicholas at Monotype.



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NeoSans | NeoTech designed by Sebastian Lester for Monotype

Back to school

Established some 30 years ago, the Department of Typography & Graphic Communication at Reading University was the first university-level degree programme to focus on typography, and has since contributed significantly to the academic development of the field while covering a wide number of different research degrees.

"About eight years ago we started offering MA-level degrees, and from 1999 onwards the MA Typeface Design, our first practice-based MA," says Gerry Leonidas. "We now offer a range of MA programmes, which include two more practice-based MAs, on Information Design and Book Design." The MA course is unique in the UK and one of only two available worldwide.

Gerry says that about ten people study the MA Typeface Design course each year. Rather than a reflection of limited interest, he says the limited intake is a necessity. "It's primarily determined by the staff time available: the programme is extremely intensive for both staff and students."

The track record of employment for graduates has been exceptional, according to Gerry. "Of 24 graduates so far, eight are in full-time employment as typeface designers in mainstream companies, nine are graphic and typographic designers as employees or have their own companies, and three are full-time design teachers. All these also publish their typefaces, either through publishers such as FontShop, or through their own foundries. Finally, another three are currently working on research degrees."

individuals back when it was still possible," Gerry adds. "Until the mid-80s, typefaces were a side dish to the main course that was typesetting equipment, and the industry was very much based on old engineering and manufacturing models, with their own design departments."

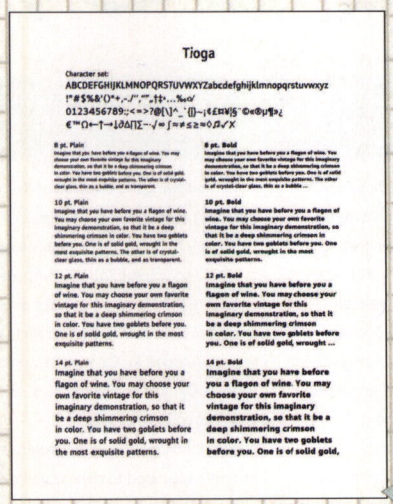
This all changed with the arrival of PostScript workflows and device-independent fonts. "It opened the field to freelancers and small operations with little capital investment, although in the last few years we've seen the return of high-end typefaces, created at a technical and investment level that makes it more difficult for less than dedicated professionals to crack the market."

While Gerry Leonidas warns that a profession in typography is not suited to those looking for a 'get famous quick' career path, he does highlight the fact that a good number of entirely self-taught designers do achieve success, and that newcomers generally do receive a surprising amount of support from the professional community.

Giants of type

Up at the topmost tier of the typography world are giants such as Monotype ([w] www.monotypefonts.com, [w] www.fonts.com). In addition to licensing an extensive library of classic fonts, the company also continually develops new designs. Some are commissioned by corporate customers and design agencies, with the remainder made available via the Monotype and ITC libraries.

"Some clients choose a new font to give their product brand or corporate identity a facelift, while others might be launching a new service or product and want something completely new for it," says Robin Nicholas, Monotype's Head of Typography. "Because a custom typeface can be owned by the customer it's often more cost-effective for a large company than it would be to license an existing one. And it's also simpler to



Top left: Monotype's Neo Sans typeface actually began life as part of a custom design project that got canned. Designer Sebastian Lester decided to develop the original sketches to create this Neo Sans design.

Left: Monotype supplies screen fonts for use on mobile phones, PDAs, setup top boxes, interactive TV and even games consoles.

Below left: Gerry Leonidas of Reading University.

"With a custom commission I generally limit the product to what the client needs or can afford in terms of deadlines or budget limitations," explains Silas Dilworth. "If a design is intended for a wider, retail release, a more comprehensive package is expected by most distributors, foundries, and end-users."

(Right) Vandermarket by Silas Dilworth. Copyright 2004, Dilworth Typographics Inc. (Below) Dilworth by Silas Dilworth. Copyright 2004, Dilworth Typographics Inc.

Vandermark
1234567890
yRçßgBsAg

Dilworth

{afgejcyts}

(SßQ&3)

manage, as the company doesn't have to keep track of font licensing to ensure it's operating legally."

Because of the size of the businesses that typically commission new designs from Monotype, the company tends to find itself liaising with the client's own in-house design staff. "They come to us with a clear idea of what they don't want and usually a clear set of objectives. They are sophisticated in their approach to branding and understand the importance of clear, consistent communications," says Robin.

Monotype is also able to call upon its vast pool of knowledge and expertise to offer a truly comprehensive design service: "We ensure that the font not only looks great but that it works for all the applications the client intends to use it for, which includes evaluating their systems, that of their suppliers and also any third party, to ensure a seamless rollout."

Yet, despite's Monotype's size and reputation, it employs just 12 in-house designers. "There are relatively few employment openings for type designers," admits Robin. He suggests designers are likely to make more headway by simply starting their own font design business.

Independent foundries

Keith Bates is one designer who has opted to set up his own foundry. "I'm an art and design teacher who became involved with the Mail Art Network in 1983, and have loved lettering since childhood," says Keith. "I then discovered *Fontographer* in 2001 and it soon became a real passion. K-Type is still a relatively new venture – I'm currently in the process of establishing a catalogue of both free and pay fonts."

Silas Dilworth is another artist currently establishing himself as an independent custom font designer (**[w]** www.dilworthtypographics.com), following a period working at Chicago-based foundry T.26. While Silas notes that there are dedicated font designers who live comfortably off their work, he prefers to augment pure typographic projects with other art design: "I think all type designers have interests that fall just outside the type design realm. I personally like to keep a number of different activities on my schedule to keep burnout or boredom at bay, though there's also undeniably a measure of supply-and-demand at work."

Silas says that a sustainable career in type design requires real passion, dedication and discipline as well as the more obvious design skills. With most of his commissions filtering through design or ad agencies, he stresses that networking and self-promotion are essential to his continued success. "There has to be someone in the chain of command with a true appreciation of typography, and a true appreciation of my particular services."

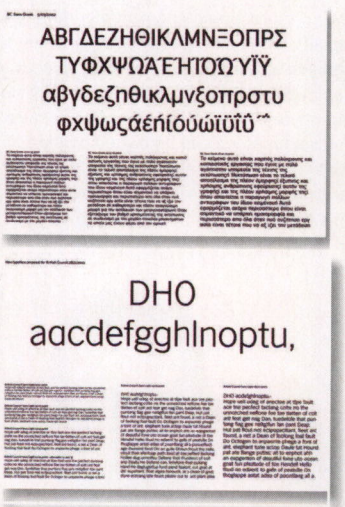
Rather than attempt to only rely on a client base or direct sales, many solo typographers and foundries also (or

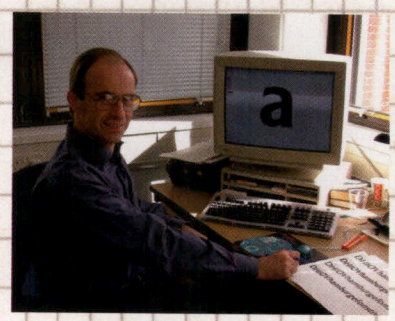
Designing a new British font

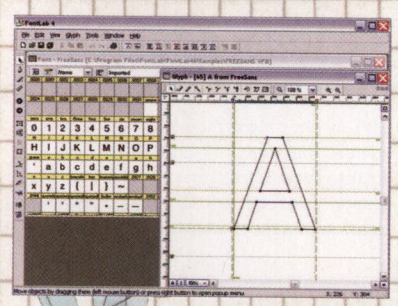
Communication is a serious business for The British Council, a body that deals with millions of customers as it works to connect people around the world with learning opportunities and creative ideas here in the UK. It selected Monotype Imaging to develop a new font that would help establish a new brand identity and work for all applications – from stationery to ads to screen text.

Monotype's Robin Nicholas came up with the first concept letters for what would eventually become 'British Council Sans'. Only small modifications to the letters 'a' and 'g' were required, and the 'a' was changed from single to double storey to enhance legibility at small points sizes. Following the creation of the full alphabet and European character set in lightweight, four further weights were created (and hinted for on-screen use) to complete the Roman typefaces over a period of two months. Further fonts were then developed for Central European, Turkish, Cyrillic and Greek plus Kazakh and Azeri character sets.

Finally, Monotype's font installer program was used to deploy the fonts over the British Council's global network quickly and easily. The typefaces have now been applied successfully to the logotype, and they appear on all communications pieces produced by The British Council worldwide.







Top: Robin Nicholas, Monotype's Head of Typography. Above: "Most designers today use *FontLab*," says Bob Thomas at Bitstream, Inc. As a result, many designers are now starting to deliver their fonts in OpenType format.

exclusively) opt to make their designs available through existing distribution channels. Monotype currently represents more than two hundred foundries, as does MyFonts ([w] www.myfonts.com), the renowned website owned by the aforementioned Bitstream. "We currently list over 40,000 fonts from more than 200 foundries and designers," says Bitstream's Bob Thomas. "We accept all fonts, and then let the market decide what sells and what doesn't. With fancy positioning algorithms used to organise fonts by popularity it's up to customers to decide what's good and what isn't."

Bob says that fonts available to download from the MyFonts website range from totally free designs to those costing thousands of dollars, with the most popular typically costing between $10 and $20. "The font designer or foundry sets the price, not MyFonts," he points out.

The designer or foundry also retains ownership of the font. MyFonts simply takes a 35 per cent cut, a figure that also covers incidental costs such as credit card transaction fees. "Most of the money goes back to the font foundries and designers, as it should," says Bob. "If designers make good designs, they'll make money."

Niche market

Clearly, custom font design remains something of a niche area. Gerry Leonidas says a good indication of the current size of the industry may be found at annual conferences such as Typecon ([w] www.typecon.com) and the Association Typographique Internationale, which are visited by roughly 300–400 attendees each.

Yet there's little doubt that typography is appealing to more and more designers. "The readership of sites such as [w] www.typophile.com, [w] www.typographi.com, and [w] www.typographer.org point to a much larger audience of interested designers who follow developments and may try their hand at making their own fonts," says Gerry.

And, of course, typography and new font designs in particular are assuming an ever more prominent role in the world of design and communication, not least with the rise in popularity of screen-based publishing.

"Developments in the display of texts on screens mean that more people will be reading texts on surfaces other than paper, and typefaces developed with such technologies in mind render better and reflect the time and genre than existing designs," says Gerry. He also points to the introduction of Microsoft's ClearType, and is set to prompt the launch of a family of fonts designed to make the most of sub-pixel rendering. "As with the original super-hinted system fonts and web fonts, their presence will raise the bar of users' expectations, to which designers will need to respond."

It may be close to 600 years since the birth of typography, but the evolution of the printed word has clearly just begun. ca-p

MyFonts
Starlets
These are the top selling fonts new to
last 50 days. Updated daily!
48 points
Cilantro (Wilton Foundry, first seen July 13th)
Ratbag (Phat Phonts, first seen June 29th)
La Portenia (Sudtipos, first seen June 29th)
Soap (Typodermic, first seen July 6th)
ABCDEFGHIJKL

Left, top: On the MyFonts' Starlets page, the best-selling fonts of the last 50 days are ranked. It presents a very different picture, with fonts from a newer generation of designers dominating.

Left, middle: K-Type's range of fonts, including a range of free-to-use typefaces. "The key challenge with font design is to come up with something good," says Keith Bates. "If it's for sale, then that's primarily something the customer likes and will use, but if it's a free font, it can just be something that pleases your own creative juices."

A font derived from a custom job that required a little 'Spanish-flavoured Western-wear flair.' Silas Dilworth admits that some businesses and design agencies still underestimate the value of a font created by a dedicated font designer. "There is certainly a lack of understanding or education on the part of many of the professionals I have encountered. This is something I hope to change, one client at a time."

Diego by Silas Dilworth. Copyright 2004, Dilworth Typographics Inc.

Glossary

[illustration] Stefan Gandl [w] www.NeubauBerlin.com

Type glossary

Don't know your pica from your point? Then read our handy guide to the definitions every aspiring type designer should know…

A

Antiqua
General descriptive name for a typeface with serifs.

Arm
Short horizontal strokes, such as in 'E' and 'T'.

Ascender
The part of lower case letters such as 'k' and 'b' which rises above the x-height of other lower case letters.

B

Ball terminal
A circular flourish at the end of the arm in some letters such as 'a' and 'c'. Bodoni is a good example of this.

Baseline
The (invisible) line on which most of the characters in a typeface sit.

Blackletter
General name for a design of letterforms which originate in the north of Europe. Tall, narrow and pointed, often medieval-looking in appearance.

Bold
A heavier variation of a typeface, compared to the Roman version.

Bowl
The round or elliptical part of characters such as 'o', 'b' and 'p'.

Bracket
The joining of the stem to a serif.

C

Cap height
The height from the baseline to the top of the upper case letters. Not necessarily the same length as the ascenders.

Counter
The white space enclosed by certain letters such as 'd' or 'o'. Also applies to partially enclosed space, such as in 'c' and 'm'.

Cursive
Describes any typeface which is designed to simulate handwriting in a running style.

D

Descender
The part of lower case letters such as 'p' and 'q' that descends below the baseline of other lower case letters.

Drop cap
Style in which the first capital letter of a paragraph (generally only the first paragraph) is set in a larger size to the other text, and aligned with the top of the first line.

E

Em, em space
Em is a typographical measurement traditionally defined as the width of the upper case 'M' for a particular face and point size. Nowadays, can also be defined simply by point size.

Em dash
A dash the length of an em, the normal dash as used for punctuation.

En, en space
En is a typographical measurement traditionally defined as the width of the upper case 'N' for a particular face and point size. Also defined as half the width of an em.

En dash
A dash the length of an en, used for hyphenation or to indicate a range of values. Compare em dash.

F

Face
Short for typeface.

Flourish
Any stroke added to a character purely for style rather than to aid clarity.

Font (or fount)
Traditionally, a complete set of characters and symbols of the same weight and style, such as Palatino Bold Italic. Often used interchangeably with 'typeface' and 'family,' although strictly speaking the latter is not correct.

Font family
All variants, sizes and weights of one particular type style — for example, Times New Roman.

G

Glyph
In technical terms, the specific shape in a face that is used to define a character code on screen or paper. Also sometimes refers to any non-specific character (letter, punctuation or symbol) in a face.

Gothic
Originally a term applied to the lettering style developed in northern Europe around the time Gutenberg produced the first movable type. In the US, also the term applied to sans serif typefaces created by European foundries after 1820.

Grotesque
The European term for sans serif styles. Compare with Gothic.

H

Hint
Design information embedded into digital fonts to enable them to display properly at all sizes and resolutions, particular lower ones. A hint attempts to map the font outlines onto a pixel grid in the best possible visual way. Mainly used for screen representations of characters.

I

Inch mark
Straight quotes ″ which should only be used as a symbol for inches (with ′ for feet). Often erroneously used instead of true quotation marks " and ".

Italic
A sloping or cursive version of Roman, generally used for emphasis. Usually resemble the Roman version, but professional italic faces have subtle changes to the lower case letters and serif structure, rather than being simply a slanted version.

K

Kerning
To adjust the amount of horizontal space between specific characters in a line of text. Kerning is usually needed most in large-point headlines, where the font size may make discrepancies in character spacing more obvious. For example, the default spacing between 'A' and 'T' in a headline will probably look too large compared to the other characters and needs to be reduced. Although most DTP programs can apply automatic kerning for common character pairs, manual kerning is also usually needed to ensure the best results.

L

Leading
Pronounced 'ledding'. The amount of space added (or subtracted, in the case of negative leading) between two lines of text to make them more readable, or to produce a certain effect. Originally referred to the thin strips of lead inserted between type on physical printing presses.

Ligature
Two or more letters combined into a single glyph. This is usually done to improve legibility and resolve awkward overlapping combinations of characters – for example, fi or fl. Any professional typeface should include ligature pairs.

M

Metrics (font metrics)
Information defining a specific font's characteristics such as ascent, descent, leading, width, kerning and so on. Used in digital fonts.

O

Oblique
A slanted version of a face. Similar to italic, but without the script quality of a true italic. Applying the italic style digitally to a family lacking a true italic face generally produces such an effect.

P

Pica
Unit of measure, approximately 1/6th of an inch, or 12 points.

Point
Unit of measure, with approximately 72 points to an inch. Font sizes are traditionally specified in points.

Q

Quotation marks
Also called curly quotes or typographer's quotes. The opening and closing quotation marks " and " (or ' and ') shaped somewhat like a 66 and 99 respectively. Compare with inch mark.

R

Roman
Generally refers to the upright version of a face within a family, as opposed to the italic version.

S

Sans serif
Any typeface that does not use serifs, most often used for body text due to enhanced legibility.

Serif
Decorative strokes added to the ends of one of the main strokes in a letter. There are numerous forms of serif style, each with its own technical name.

Size
The distance between adjacent lines of text with no leading added to them. A typeface's characters may or may not use the full extent of this space, depending on the designer's intentions.

Stem
A main stroke that is largely straight and not part of a bowl.

Style
Any of the variations in appearance that make up the faces in a family. Most families have at least four styles: regular, bold, italic and bold italic.

T

Terminal
An ending of a stroke without a serif.

Tracking
The overall amount of letter-spacing in a line of text. Negative tracking is often applied to headlines to tighten up the spacing and make the text fit onto one line. See also kerning.

Typeface
The letters, numbers, and symbols that make up a design of type; any particular type variant or styles included in a font family. Typeface styles may be italic, light, book, narrow and so on.

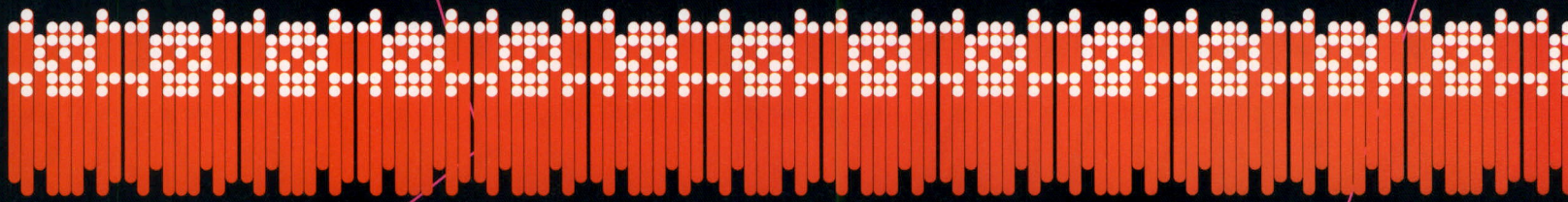
W

Weight
The relative blackness or darkness of letters in the various faces within a font family. In traditional fonts designed mainly for body text, only two weights are used: regular (or light), and bold. There are no standard guidelines for describing weight, so various font foundries may use many different names beyond this: thin, extra bold, black and so on.

Width
Describes the variation of character width available in a face – for example, normal, condensed or extended.

X

x-height
Traditionally, the height of the lowercase 'x' in a particular face, and generally the height of the body of other lower case letters in a font, excluding ascenders and descenders. Characters in certain faces may extend above or below the x-height by design. **ca>p**



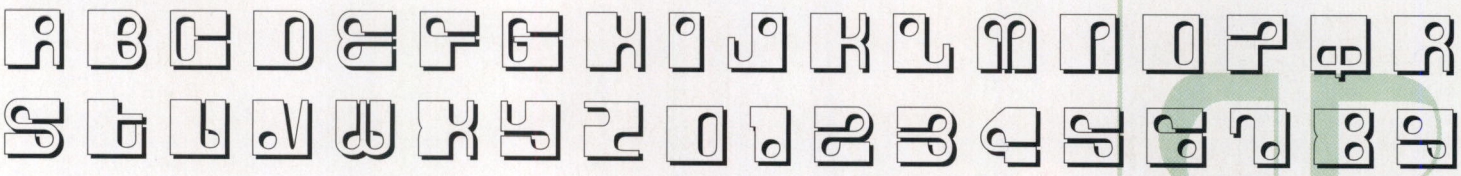
Free fonts on your CD

FOUNDRY: Canada Type [w] www.canadatype.com

Based in Toronto, Canada Type aims to be the independent font development studio of choice for creatives all around the world. Previous clients include the BBC, Ziff-Davis Media, American Express and Fujitsu, as well as individual professionals such as book designers and museums. The company has a library of retail fonts available for licensing individually or in bundles – here are some of its free fonts included on your CD...

1 Computer X

2 Fore Shadow



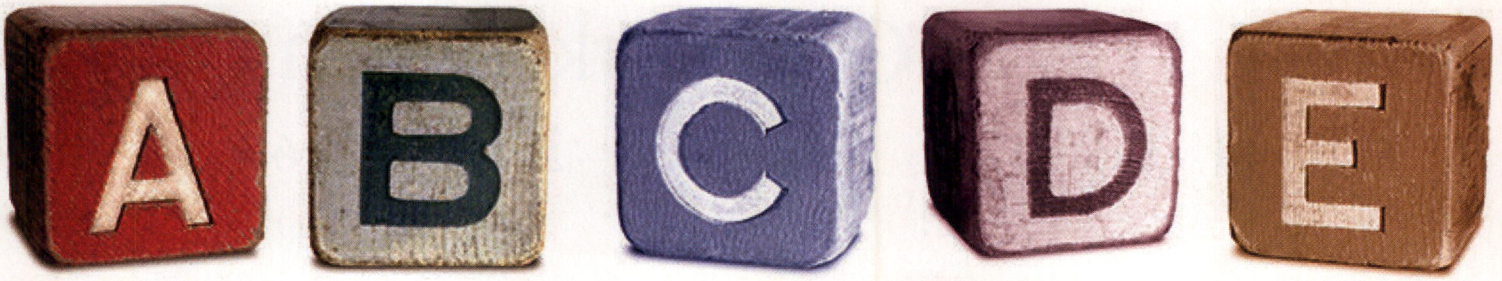
3 Santini Light

4 Platoon Medium

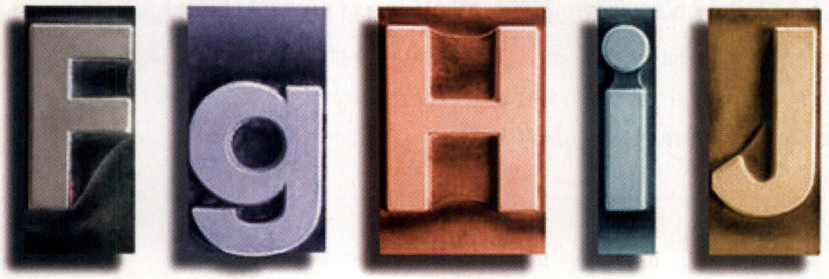
FOUNDRY: Ron and Joe [w] www.ronandjoe.com

Ron and Joe, a graphic designer and illustrator respectively, have been producing *Art Parts* collections of clip art and stock illustrations for nearly 15 years. *Letter Parts* is their latest venture: images of mostly found objects intended to be used for decorative type effects. On the CD you can find samples from each of the first five collections: Block, Metal, Rope, Stick and Typewriter.

1 Letter Parts Block



2 Letter Parts Metal



3 Letter Parts Rope

4 Letter Parts Stick

5 Letter Parts Typewriter

Free fonts on your CD

FOUNDRY: JY&A Fonts [w] www.jyanet.com/fonts

JY&A Fonts is part of Jack Yan & Associates, a global media and communications company that seeks to provide its clients with elegant, practical and ethical solutions with the strongest awareness of integrity, rights and freedoms. The font division was founded in 1987 and nowadays JY&A fonts are known for their elegance and restraint. On the CD you'll find Tranquility Newstyle Demi in both Roman and italic versions.

1 Tranquility Newstyle Demi

A B C D E F G h i j k l m n o p q
r s t u v w x y z 0 1 2 3 4 5 6 7 8 9

FOUNDRY: Mark Simonson [w] www.ms-studio.com

A graphic designer and illustrator since 1976, Mark opened his own studio specialising in lettering, typography and identity design in 2001. He started licensing fonts to FontHaus in 1992 and now has more than 70 fonts available on the market. Proxima Nova, one style of which you'll find on the CD, is a complete reworking of Proxima Sans from 1994, and now includes a staggering 42 full-featured OpenType fonts.

1 Proxima Nova Condensed Light

A B C D E F G h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

2 Sharktooth Bold

A B C D E F G h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

NEXT ISSUE

COMPUTER arts projects

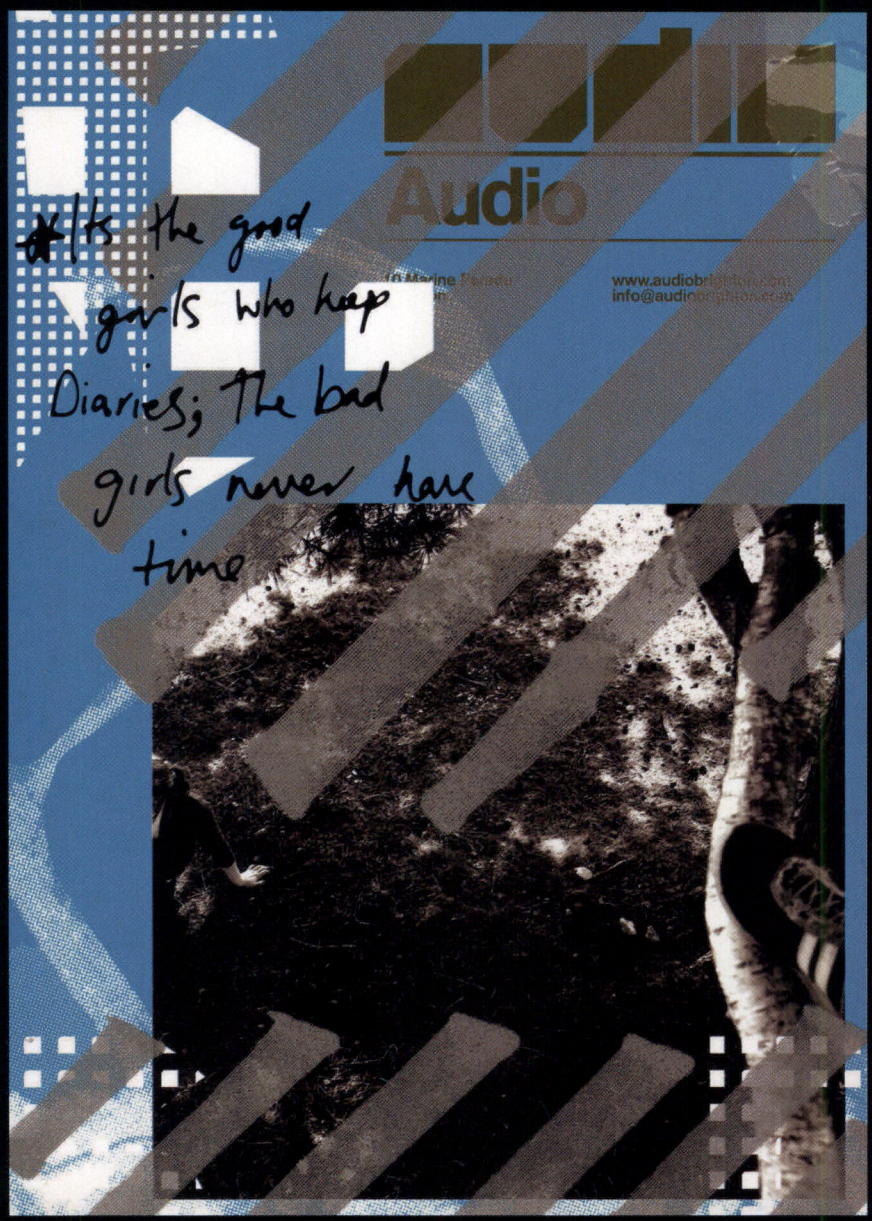


Illustration: Red Design

PRINT DESIGN

Think grids are passé? We've got the issue to change your mind – no matter which medium you work in...

Issue 77 on sale Thurs 13 Oct

All contents correct at time of going to press

COMPUTER arts projects INTERACTIVE

CD HIGHLIGHTS

FontIncluder 2
A full standalone application worth 249 euros that can be used to embed fonts in your documents.

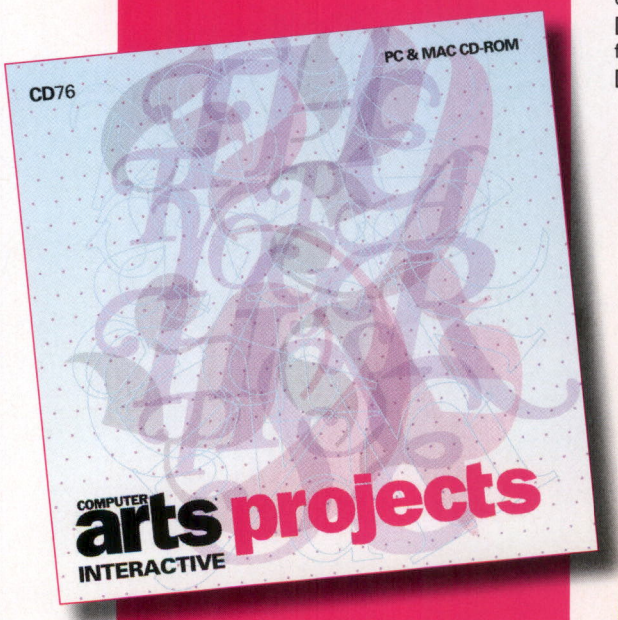
Typographic tour of London video
A short film provided by Typevents containing footage of several typographical locations in London.

PDF articles
The Type Studio has provided a collection of PDF articles covering all matters typographic, written by Ilene Strizver.

27 full Canada Type fonts
A selection of commercial fonts from Canada Type, including a number exclusively supplied for *Computer Arts Projects* readers.

JY&A font
Tranquility Newstyle, from Jack Yan & Associates, is included on the disc in both Roman and italic versions.

Mark Simonson Studio fonts
Mark Simonson has provided us with two great fonts, worth $68, from his collection.



CD contents

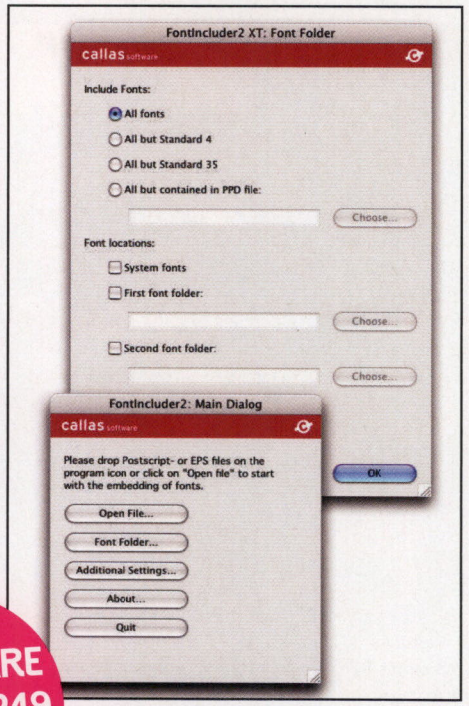
Make outputting easier, tour typographical London and get great free fonts!

FontIncluder 2

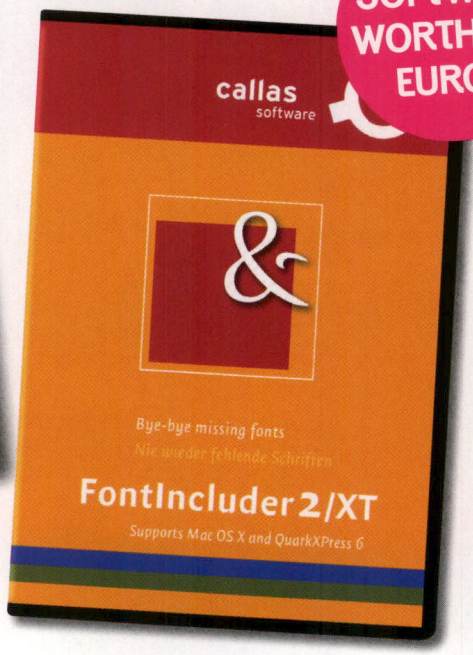
Embed fonts in your EPS and PostScript files...

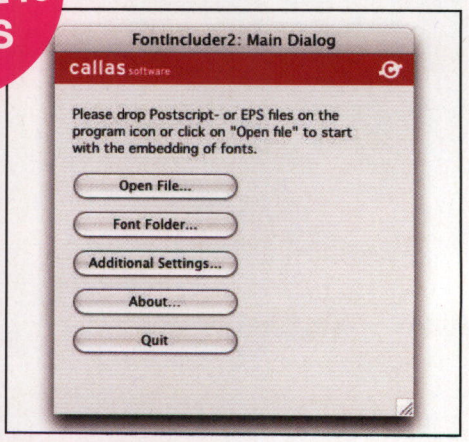
One of the difficulties many print professionals experience is in tracking down the necessary fonts to successfully output a file on an imagesetter, laser printer or digital proofer. This problem can be solved with Callas Software's *FontIncluder 2* application, the full version of which is included on this month's disc for both Mac and PC. This software embeds TrueType, Type 1 and Type 3 fonts in EPS and PostScript files, a process done easily by following the simple on-screen instruction once you've loaded the application.

FontIncluder 2 is the standalone application for both OS 9 and Windows. However, if you want full support for both OS X and *QuarkXPress 6.5* we recommend you upgrade to the latest version of *FontIncluder.* Callas Software is giving you the chance to upgrade for just 99 euros (instead of 249 euros) until the end of December 2005. To take full advantage of this great offer you can either visit
[w] www.callassoftware.com/en/fontincluder2xt.php or email
[e] sales@callassoftware.com



SOFTWARE WORTH 249 EUROS




FontIncluder2: Main Dialog
callas software
Please drop Postscript- or EPS files on the program icon or click on "Open file" to start with the embedding of fonts.
Open File...
Font Folder...
Additional Settings...
About...
Quit

More info... www.callassoftware.com

London typographical tour video

Get a glimpse of London's typographical landmarks, and then join the tour...

Typevents has joined forces with the City of London Guide Lecturers Association to offer specially tailored walking tours of typographic London. This video showcases some of the locations included on this tour, giving you a taster of how interesting the tour could be for anybody interested in typography.

From the end of this summer, Typevents will be organising tours on a monthly basis that will be open to both individuals and groups. The tours will last approximately two hours and include stops at up to 15 sites of special significance in London's printing, publishing and type-founding past. All stops are accompanied by a knowledgeable and informative talk given by an experienced guide, who is a member of the City of London Guide Lecturers Association, as well as a former print worker and London resident.

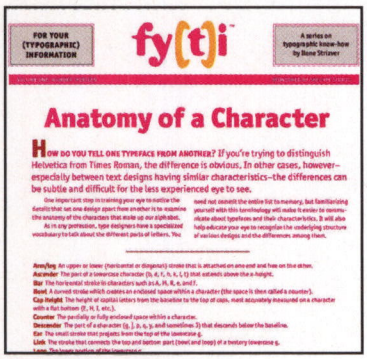
More info... www.typevents.com/events/walking_tours/index.html

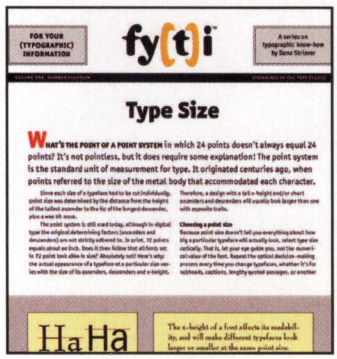
Fy(t)l PDF articles

The Type Studio provides articles, for your typographical information...

This essential reading material has been provided by Ilene Strizver of The Type Studio. These articles were originally written for the International Typeface Corporation (ITC) and Agfa Monotype Typography (AMT). This ongoing series offers an educational, informative and entertaining view on all things type related, including aspects of typographical communication that are sometimes overlooked and misunderstood.

The Type Studio is an innovative studio specialising in all aspects of typography and visual communication and you can find further updates and more information on their website.





More info... www.thetypestudio.com

Free fonts

A selection of fonts from leading type designers, plus other resources...

Canada Type has provided a wealth of fonts this issue including five brand new fonts exclusive to *Computer Arts Projects*. Be sure to check out Canada Type's ever-expanding online library of affordable, high-quality retail typefaces.

Another great font on the disc is Tranquility Newstyle Demi available in both Roman and italic versions from Jack Yang & Associates. There are more fonts available on the JY&A website as well as other great resources. The other two commercial fonts, worth $68, are Proxima Nova Condensed Light and Sharktooth Bold from Mark Simonson Studio.

Check out the disc for more software including *Font Creator*, *FontLab* and *FontCatalog*. Plus free fonts from FontShop, P22 and MAC Rhino as well as Ron and Joe's *Letter Parts* collection.

AaBbCcDdEeFfGg

abcdefghijklm

abcdefghijklmno

More info... www.canadatype.com, www.jyanet.com, www.ms-studio.com, www.ronandjoe.com

On the CD...

Full contents on page 96

Full product

FontIncluder 2 (Mac and PC)

Fonts

27 from Canada Type
2 from JY&A Fonts
5 from Fontmonster
4 from MAC Rhino
2 from FontShop
2 from Mark Simonson Studios
2 from P22

Demos

FontLab (Mac and PC)
Veenix Font Tools (Mac)
FontCatalog (Mac)
Font Creator (PC)
Fix Fonts Folder (PC)

Resources

Letter Parts from Ron & Joe
For Your Typographic Information PDFs
Typographic tour of London video

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NEW Home 2000	2Mbps	50 : 1	£19.95 inc VAT	£34.95 inc VAT
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NEW Office 1000	1Mbps	20 : 1	£26.95 ex VAT	£49.99 ex VAT
NEW Office 2000	2Mbps	20 : 1	£29.95 ex VAT	£69.99 ex VAT

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